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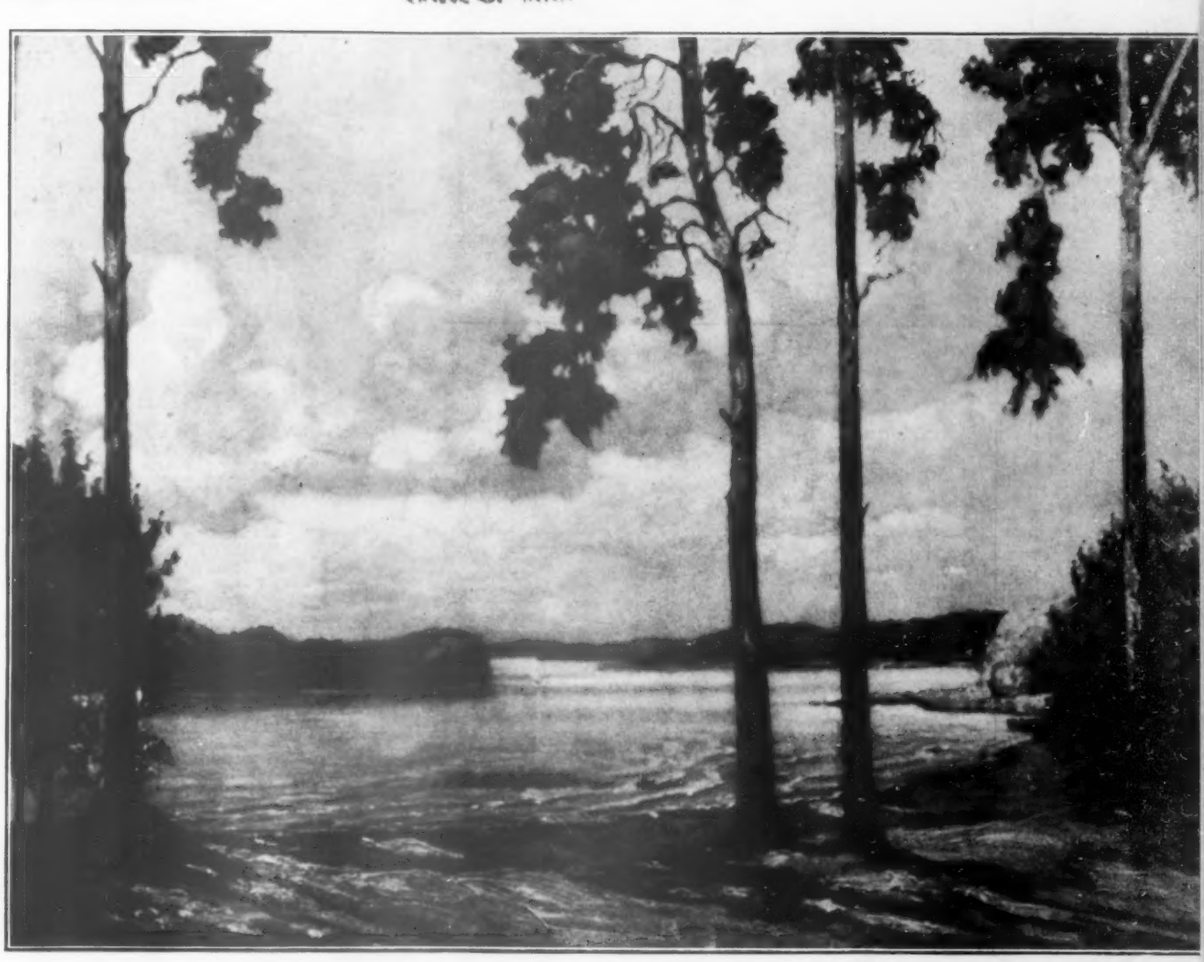

Pine Cove

Painting by Frankl
(Courtesy of Colonial Art Company)

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Preparing Sound Film Strips

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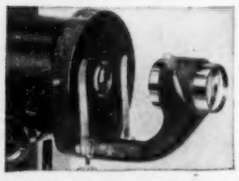

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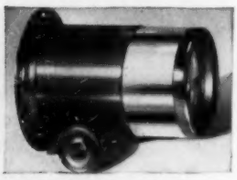

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The EDUCATIONAL SCREEN

OCTOBER, 1938 VOLUME XVII NUMBER EIGHT

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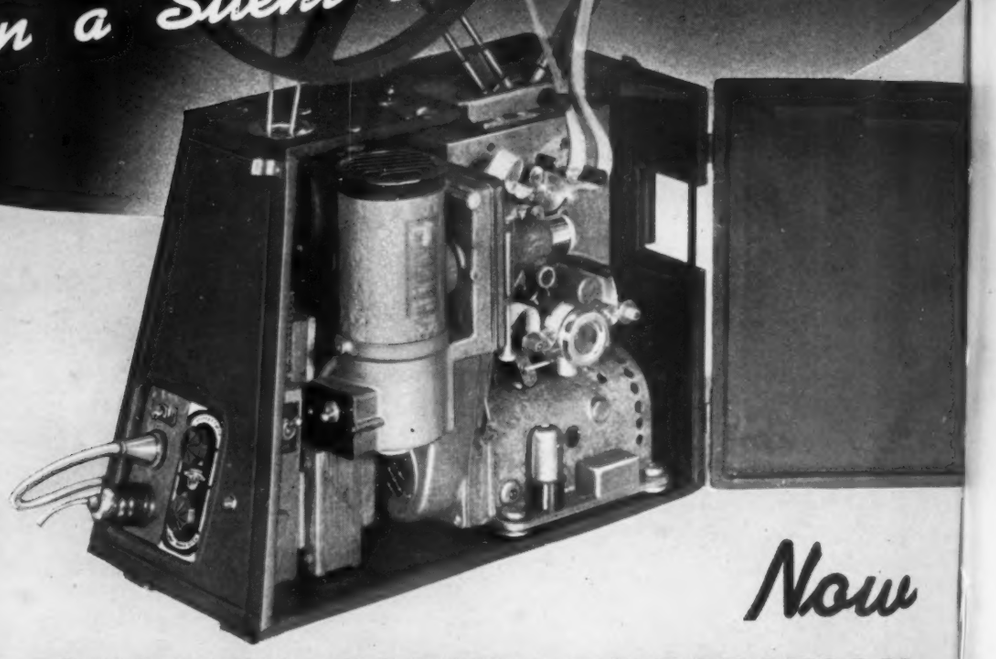

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Motion Pictures – Not for Theatres

Part Two of the first detailed and complete history of non-theatrical films in America recalls events of nearly thirty years ago when such pictures were first officially recognized as belonging to a distinct, independent field with separate problems.

By ARTHUR EDWIN KROWS
Editor of "The Spur," New York City

THERE was still another consideration to keep Kinemacolor out of the theatres. Thrust suddenly upon the London market in 1908, its patent claims, granted in 1906, were promptly challenged; and, although in October, 1912, Charles Urban was preparing a studio near Waterloo, in England, to engage in production on an extended scale—and at the same time his American allies were operating another new plant among the pioneer production establishments of Hollywood—the British Patent Office ultimately decided that the process was insufficiently defined in the application for rights, and so virtually threw it open to the free use of anyone who wanted to take it.

The Hollywood studio was closed in June, 1913, although another Eastern studio, in addition to one at Whitestone, Long Island, was opened in October of the same year at Lowville, N. Y. Here, in lovely Lewis County, in the western foothills of the Adirondacks, American Kinemacolor vainly hoped to produce "educationals" in a big way.

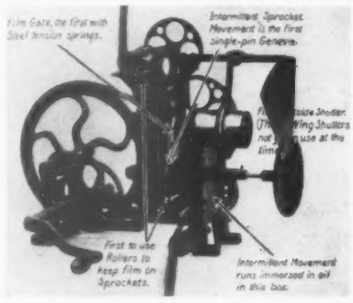
There were many other evidences of the processes later to become so important in the production of non-theatrical films—slow-motion, microscopic cinematography, undersea views and views from the sky, and more. Because I do not detail them now does not mean either that I am unaware of their existence or that I intend to ignore them. The purpose in this introductory section is merely to remark that, while the non-theatrical field had no official, separate recognition at the start of the century, the promise and the materials were already there. When we come to that place in the chronological narrative where a concerted move in the direction of non-theatricals is clearly to be seen, we may look upon some of these other important beginnings in the light of their subsequent meanings and so reach a fairer evaluation.

Obstacles

THIS record began with an express explanation that films for theatres comes first in any broad picture consideration. Perhaps they do. The public pays for them handsomely; and, their sponsors being accordingly rich and powerful, the playhouse films take precedence whether they deserve to or not. Theatrical pictures were in the vanguard also during this rapidly shifting period at the start of the twentieth century in America. There was no place then for a non-theatrical field. Not only did an eager, growing audience have to be supplied, but theatres had to be erected; studios were still to be built; systems of distribution awaited organization; and there was too much basic activity for those concerned to pause for dreamers such as non-theatrical specialists would have been considered.

For the dreamers to break in took not only their progressive ideas but a high form of courage and an ability to go down fighting. Even to touch a camera was fraught with danger. Every gadget on it bristled with patent notices and warnings against unauthorized use, while license to operate, as likely as not, would presently be outlawed by a new patent interpretation in the courts. And, as the time for ultimate decision came nearer, the bitterness of the conflict was intensified.

In December, 1908, leading producers pooled the essential devices which they controlled, under the name of the Motion Picture Patents Company. This was after about a dozen years during which they individually had tried to defend their alleged rights by injunctions and prosecutions. Their position was consolidated by the formation of an allied attempt at monopoly, the General Film Company, which bought and operated most of the important film exchanges in the United States and Canada. The immediate result in the camp of the unlicensed producers and distributors was that they also organized on a scale large enough to give battle. In 1913 they had two powerful groups actively fighting the "trust"—Universal Film Manufacturing Company and the Mutual Film Company, each presently to become a corporation as the advantage of that form became evident.


Film Gate, the first with Steel tension springs.
Intermittent Sprocket. Movement is the first single-pin Geneva.
First to use Rollers to keep film on Sprockets.
Intermittent Movement runs immersed in oil on this box.

An Early Portable Projector
Devised by Francis B. Cannock at the old Eden Musée about 1908 and called the Edengraph. From it he and Edwin S. Porter developed the Simplex used today in theatres.

The war was bitter indeed; but it soon became clear, to audiences not interested in the controversy, that the Independents, striving desperately to gain the favor of the public arbitrarily claimed by their rivals—luring away their best players, writers and directors, and developing new genius in their own ranks—were offering better entertainment. So about 1916, the Patents group and the old General Film departed this life to all intents and purposes, leaving the field to the upstart rebels. The judicial order to dissolve was first issued in 1915; the Supreme Court decision against the Patents Company and in favor of the Independents, came in April, 1917.

It is easy to see why Universal, for instance, was a likely place in which to find innovations such as the thoughtful dramas of Lois Weber and the experimental cartoon of George McManus. Every time the Independents could find a new line of endeavor, a fresh trail to blaze, they were that much freer of injunctions and suits for infringement. Not that they didn't infringe. As alleged outlaws they sometimes found merit in living up to their reputations. They frequently used the patented methods of the vested powers without so much as by-your leave, and left those presumed masters of the situation to wonder how they did it.

There was the late Dave Horsley's celebrated "mystery box" (or "wonder box," as some preferred to call it), the camera with which he produced literally miles of unlicensed films, and with which he set himself up, in October, 1911, as one of the earliest film producers in Hollywood. The sudden development of Hollywood so largely by the Independent companies was probably at first less because of advantages of sunshine than because it put so many miles between them and prosecution by the Eastern powers. It must be remembered, however, that it was a Patents Company, Selig director, Francis Boggs, who filmed the first dramatic scene in Los Angeles, about 1907. Horsley had been put to some trouble by the tightening claims of the Patents Company that cameras such as his were violations, and his situation was neither new nor unique. In the beginning the Independents had thought themselves secure in using the Gaumont camera which was supposed to be non-infringing but, in January, 1911, the higher courts had decided adversely.

But Horsley had not been caught then, and he did not purpose to be caught now. As he preferred not to pay royalties on

his camera, much less damages, he enclosed it in a huge, curious housing which was in turn shielded from official inspection by day and night guards. I remember the weird speculations over the "wonder box" very well, indeed; and, in later years I became intimately acquainted with Walter T. Pritchard, the cameraman who operated it. To note a contradiction, Walter Pritchard, from 1929 to 1933, was in charge of some of the most highly protected talking picture cameras in the world—those of the Bell Telephone Laboratories in New York.

Newsreels and Magazines

The second considerable source of what we now think of as non-theatrical material, was the newsreel. The earliest newsreel in this country is said to have been photographed by J. Stuart Blackton for William A. Brady and Proctor's Theatre in New York in 1898. The earliest newsreel regularly issued was "Pathé's Weekly," released first in Paris as a novelty at a theatre called the "Pathé Journal" about 1906, and brought to New York in 1910 at the instance of Jacques A. Berst, American manager for Pathé Frères. Bert Hoagland was its first American editor. In January, 1914, when William P. Helm, Jr., former city editor of the Newark *Star*, was appointed to command it, this release was admitted to an especial arrangement with the Associated Press.

Before the newsreel, dependence for "educationals" has been almost altogether on the splits; but this release was all news, and was so advertised. Timeliness was made a particular aim. To differentiate this clearly, "Pathé's Weekly" presently was renamed "The Pathé News." It is scarcely necessary to add that under that same title (although with the *accent aigu* long since abolished), it still flourishes. Long may it live! The policy of issuing it twice a week was not begun until June, 1913; and in June, 1914, it met its growing and cutthroat competition with a daily release.

Cutthroat competition had promptly become a common experience in films as in most other new industries. No sooner did Pathé prove the profit in this venture than other companies hastened to collect by the same route. With fewer facilities, however, they were obliged to proceed more cautiously. Pathé Frères was possibly the largest motion picture concern in the world. It had studios in France, Russia and Spain. In the spring of this same year, 1914, it opened additional plants in Germany and the United States. Unlike its competitors, it could afford to support a newsreel of wide appeal which required merely a change of title from the "Pathé Gazette" of Paris, to become the "Pathé News" of England and America, the "Pathé Giornale" of Italy and to be known by some other designations in Russia and Germany. Moreover, it was easier, from the standpoint of sheer mileage to encompass from Paris the leading cities of Europe than link them from New York.

Nevertheless, the American companies were to learn presently to do even that, and to span also the distances between New York and the other cities across the wide spaces of North America. In 1912 the Edison Company of New York sent what is said to have been the first newsreel expedition of its kind, into the high Sierras to photograph the Forest Rangers fighting timber fires. Harry Gant was the cameraman; and he was accompanied, while in Madera County, California, by Forest Ranger Paul Redington, later to become chief of the Bureau of Biological Survey of the United States Department of Agriculture.

Vitagraph made a compromise start in the summer of 1911 by issuing a monthly release of topical subjects. Then the dauntless Col. Selig, of Chicago, opined that the persons who knew most about news were newspapermen; and he allied himself with an ever ambitious

J. Stuart Blackton

In 1897, with William T. Rock and A. E. Smith, he founded the Vitagraph Company of America. There he proved many possibilities of the motion picture camera, including cartoon animation.

publisher to issue the "Hearst-Selig News Pictorial." This lasted until December, 1915. Then Hearst transferred his interest to New York and, in January, 1916, began a fresh but brief alliance in the "Hearst-Vitagraph News." Another short association, a year later, was the "Hearst-Pathé News," and, later still, came the Hearst "International Newsreel." Selig consoled himself by tying in with the Chicago *Tribune* to release "The World's Greatest News Film," whether it was or not. There were, of course, other newsreels, including the "Mutual Weekly" and the "Universal Animated Weekly" which was started in 1912; but other histories, with more interest in the theatrical phase of motion pictures, may be consulted for details about those.

There had been previous, successful efforts to present news events on the screen, one as early as 1896, when Robert Paul showed the Derby at the Alhambra Theatre in London, twenty-four hours after the race had been run at Epsom Downs. And then, of course, there was the notorious hoax by A. E. Smith of Vitagraph, photographing some models and calling the result "The Battle of Manila Bay." They tell stories today about contemporaneous audiences being completely hoodwinked by this; but I do not believe that they could have been—really. I saw the subject some years later, privately, as a curiosity. It was brazenly crude—even for then.

The newsreel as an institution clicked into instant popularity—so much so that some of the theatrical men tried to eliminate it. It had an exceedingly short life as compared with the endurance of other offerings, and an extraordinary number of prints had to be made to serve all the theatres requiring it simultaneously. But at the first omission the public protest became an ugly growl of warning. The exhibitors heard and so did the producers—and the public still has its newsreels.

Field Photographers

A newsreel organization obviously required the stationing of cameramen over the country at strategic points. Competent operators were therefore so placed. Pathé, with international centers, could control such workers. But, obviously again, news did not always "break" in supposed vantage areas; and it would have been grossly impractical to try to maintain salaried photographers everywhere. This was especially true in the United States, where laboratory centers were few and far between. Consequently, the newsreel organizations, like newspaper services, opened a market to free-lance contributors, offering to pay for just what footage of theirs was used.

What these volunteer cameramen sent in was not always news. However, the material frequently was interesting in other directions, even if it did not meet the definition of timeliness. Oddities, human interest subjects, revelations of how-things-are-done—all these were needed for the "educational" half of the old split, especially now that the short story portion was being lifted out of such cramped quarters for an easier release on its own merits. The initial success of the split had proved there was a public for such things—it was continued actually into 1916—and, the unit now being more generally understood to mean a full reel, the "educational" hodge-podge became that length, too, and was dignified with the generic title of "screen magazine."

Hence the "Pathé News" and the "Gaumont News" were followed speedily by the "Pathé Argus-Pictorial" and later the "Pathé Review," and "Reel Life," the "Gaumont Film Magazine." Gaumont represented the conservative or Mutual camp of the two Independent factions. Of course the extreme Independents had to have theirs, too, so to the great indignation of the old guard, the "Universal Animated Weekly" and a companion "magazine"—Jack Cohn the first editor—came into existence. "Kinograms," founded by Charles Urban and

George McLeod Baynes, did not appear until after the World War, while the "M.G.M. News" was much, much later.

This rapidly expanding market for free lance photographers, the settling Patents situation, the greater provision of more dependable, properly-perforated film stock and the increasing availability of worthwhile equipment at reasonable prices, had much to do, as one may readily imagine, with the encouragement and rise of small, local producers. Soon the mysteries of the profession ceased to be the exclusive possession of the cities of the Eastern seaboard, spreading generally over the national map through the efforts of the new practitioners.

The market for the newsreel and magazine contributors had a saturation point. Two dollars a foot for usable negative became the average top price; and such large quantities of material poured into the newsreel headquarters for examination that the buyers became "choosey" and individual purchases were small. The independent local cameraman, who no doubt had envisioned a rosy future and who perhaps was trying to pay for his camera and other equipment out of non-existent profits, began to look around for other sources of income.

What better than to persuade the local factory people to make a picture? There the proud manufacturer, thinking of his prosperity as due wholly to his own efforts and in no way to the changing economic conditions of the country, readily agreed. Thus impetus was given to the production of industrial films. In a chapter, contributed to Charles Davy's *Footnotes to the Film*, John Grierson has characterized such subjects, in a memorable phrase, as "Sponsored in pride and produced in contempt."

The First Industrials

I SPEAK of the industrial division as already started. The early Patents companies had tried to force that phase at the very outset, being anxious to develop as many potential lines of profit as possible, but they did not carry it much beyond the studio vicinities. The directors of the old Edison Company, for example, had been obliged in their scant spare time, to make commercial pictures for outsiders willing to pay for them. I have been reminded of this by the late Ben Turbett, then a member of the Edison production staff. He personally made a number of factory subjects of that sort between theatrical releases.

Nor was this cooperative spirit peculiar to America. In the early Urban catalogue one may read of a film showing the arts of editing, printing and publishing as practiced by the *Tatler* and the *Scotsman*, of another illustrating "The Tweed Industry of the Isle of Harris," and of others which imply tradesmen willing to pay in one way or another for screen publicity. And, in America, the habit was not exclusively that of the Patents companies. Witness, as one of a host of Independent industrials, Carl Laemmle's IMP film of 1911 on the cotton industry.

One may not positively accuse the large production companies of taking money from industrial clients for making such films and also from theatrical exhibitors for showing them; but the suspicion that they "worked both ends against the middle" seems confirmed in noticing events as the years go on. In 1910 the Edison Company was not so much to be impugned for producing a film on the dangers of impure milk, entitled "The Man Who Learned" and endorsed by health leaders in Washington, Milwaukee and San Francisco. Nor was it to be censured for issuing a few months later, "The Red Cross Seal," approved by the American Red Cross and the National Association for the Prevention and Cure of Tuberculosis. But "King Cotton" (advertised as having forty scenes), emerging into the light under the Edison trade mark that same year and tracing cotton goods manufacture from boll to bedsheet (a formula which was to become standard for factory pictures for many years thereafter), smacks strongly of commercial propaganda.

In 1914 to 1915 the mask is surely off, for then Edison announces a study of the silk industry made at the plants of Skinner's Silks and Satins and the Corticelli Thread Company; and an Edison film, called "The Making of a Shoe," is shown by the United Shoe Machinery Company at the Panama-Pacific Exposition.

Lest it be thought that Edison stood alone in such American ventures, behold the Lubin Company's 1910 study entitled "Marble Quarrying," and its "Tobacco Industry" in October, 1911; Selig's "Industries of California," a "1,000 foot educational item of rare value," dealing with pigeons, alligators and ostriches, that the exhibitor could order, in accordance with the Patents custom of the time, by the code word "Animals"; Kalem's 1915 collaboration with the *Ladies' World* to produce a two-reeler on impure foods quaintly entitled "Poison"; Essanay's 1915 ten-reel film on watch-making for the Elgin Company; Kinemacolor's open bids for commercial pictures to be made by that process in 1911, accepted by several railroads and cereal companies and by the National Cash Register Company, whose $30,000 contract called for a view of its main plant from a balloon!

But what will the purists say upon hearing that in 1909 or so, that promising young director, David Wark Griffith, produced for Biograph "The Story of Coal," "The Story of Wheat" and so forth—subjects which dear, loyal Frank Woods glossed over by calling them "film editorials"!

Of course, one is not to assume that the pressure to make sponsored subjects came all from the motion picture men. There were plenty of eager would-be clients to propose the doing and, no doubt, frequently to insist upon it. In all events, wherever production men were available, the practice was to be found. Even in California, which in 1909 had barely been touched by the advance representatives of a future leading industry, the motion picture of this type reared its head. A half-reel lecture film on the wine industry was produced in that year near Fresno, at Wahtoke vineyard, under the personal direction of Horatio Stoll, secretary of the Grape Growers of California. Possibly the Selig unit, which was investigating the picture possibilities of the State at that time, and which produced the "Industries of California" mentioned a paragraph or two back, supplied the equipment and the technique. Odd coincidence, though, that the honorable secretary should bear a surname later to become so celebrated in English filmdom!

"Film editorials," rather than "semi-educationals," would have fitted Selig's equal suffrage film. "Your Girl and Mine," announced in 1914 for production in ten reels in association with the National American Woman Suffrage Association—half financed by Mrs. Medill McCormick and half by Selig, himself. Giles Warren directed that one. It would have applied even better to the same producer's "The City of Boys," concerning a Michigan summer camp maintained for wayward lads, and to Vitagraph's earlier "safety first" film, "The Price of Thoughtlessness," directed by Ned Finley who did also "The Price of Thrift" for the United States Bankers' Association. In 1914 Finley was making still another under the mark of Vitagraph, a fire prevention film for the New York Fire Department.

Today we group pictures of that sort under the heading of Social Service. Some recalcitrant soul probably would wish to classify under the same heading, the films on beer-making, shown in Texas in 1911, to counter the then-rising forces of Prohibition.

The Fork in the Road

ANYWAY, somewhere in the four-year period from 1910 to 1914, there was discernible to persons living then and with no precise information concerning what the future was to bring, a definite trend toward a non-theatrical field. Frank Woods, writing in the New York *Dramatic Mirror* of July 9, 1910, remarked it. He said flatly that the motion picture theatre could not subsist on educationals alone, answering the prophecy which had been uttered here and there that educational subjects would ultimately be the chief fare to be offered by the theatres. "The primary purpose of the theatre," he said, "is entertainment."

But there was no single effort which produced the change. It was brought about, rather, by an accumulation of many minor happenings, such as the desire of the factory owner to see his own achievements on the screen, the wish of the local cameraman to augment his income, the hope of the minister to regain the wandering attention of his flock, the more convenient and cheaper supply of film stock, and other conditions, a few of which have been indicated.

I have fixed on the year 1910 rather arbitrarily, perhaps, as the approximate

date of the full start of the non-theatrical field in America. Quite certainly the sharp separation from the theatrical side came somewhere in this period. The year 1910 is favored largely because of two pointing circumstances which are at least symptomatic of the change. The first is that, in June, 1910, the Patents Company issued a bulletin warning exhibitors that "advertising pictures supplied by others than licensed exchanges are not licensed for use in public exhibitions," and saying further that, "advertising pictures made by a licensed manufacturer, may be displayed in private only for the convenience of the advertiser and his associates but such pictures may not be displayed during a regular performance."

Dr. William Henry Maxwell
New York school superintendent who supported classroom films in 1910.

The second circumstance, also in 1910, had to do with the distribution of educational films; and in that connection, on a later page, I will remark it. There is even an excellent third reason, which is that in 1910 was founded the first exclusively industrial production company; but for the present we may ignore that, too.

Issuance of the warning bulletin implied that there must have been more than academic objection to the practice of showing advertising films in theatres. So there was. Some of the opposition came undoubtedly from regular producers; but the disfavor of exhibitors who protested the presence of adevrtising subjects among the regular releases from the exchanges was more serious. As I mention this I am looking again at an especially strenuous note of condemnation written by a theatrical exhibitor to the *Moving Picture World,* published in the issue dated September 10, 1910. It was part of a discussion started in the spring when the well known writer on "big business" subjects, James H. Collins, had an article concerning the situation in the paper known commonly and profanely as "the advertising man's bible"—*Printer's Ink.*

So the Pictures Went to Church

The interest of the church, strange as it seems, was one of the first to win results. I say "strange as it seems" merely because of the church's traditional distrust of the theatre; but, as a matter of fact, the first modest circuit of places for the exhibition of motion pictures, unsupported by jugglers and clog dancers was a chain of Houses of the Lord.

In 1900 one Archie L. Shepard, exploiting the first movies to be seen in the smaller communities of the midwest and northeast, used them to make up a complete evening's entertainment. Since 1896, his projector then an Amet Magniscope (developed for George K. Spoor by E. H. Amet of Waukegan), he had been presenting his pictures as a vaudeville turn, as the custom was; but now he couldn't obtain theatres for his new project. Consequently he used churches. They had the only available halls large enough. The wonder is that he obtained permission. His film subjects must have been particularly immune to moral criticism; and then, it is said, he had a way of ingratiating himself by lending his pianist, soloist and some of his pictures to a church before he conducted a show there for himself.

Shepard had no real heart in this uphill, non-theatrical field. It was but a stepping-stone, in his estimation, to a larger goal, and he worked incessantly toward that. This ultimate aim was to book full-length entertainment picture programs in regular stage theatres. Eventually he persuaded the Cahn & Grant circuit in New England to let him play its houses on Sundays when they otherwise would be closed. His great success at this, and in subsequent tours of the smaller cities, took him permanently out of non-theatricals but, in 1904, he was said undoubtedly to be "the largest single exhibitor of motion pictures in the world."

It has been supposed that Shepard may have derived his idea of an all-film show from his earlier management of the dramatic reader, Clara Louise Thompson. She had appeared on the lyceum circuits in what she called a "picture play," a four-act drama entitled "The Chinook," the text of which she read while slides were presented in fairly rapid succession on a screen. There is question, to be sure, whether or not one needs to trace any such precise inspiration for Shepard. Lantern slide narratives were old enough in all conscience. A proof taken at random is that letter of Madame de Graffigny in which she tells of her visit to Voltaire at Circy, when he showed lantern slides while he made daring and witty comments on foibles of the day. And yet, the illustrated story was, in many respects, a radically different form.

Actually there were several attractions of the Thompson sort simultaneously on the lecture routes. They were all inspired, I have no doubt, by the popular and pleasant experiments of Alexander Black, New York author and newspaperman—and of more recent years one of the editors of King Features Syndicate. Black, an enthusiastic amateur photographer, had tried his hand at building a story in successive, closely related lantern slides, with an accompanying minimum amount of lecture spoken by himself.

In the course of the presentation he had moments when the changing slides were so slight in their differences of scene that an especially quick change gave startling illusions of movement. An "effect" showing President Cleveland pounding a table was especially sensational. Black's novelty act on the Pond circuit became very well known. His first picture play, "Miss Jerry," was widely described in the newspaper press, and *Scribner's Magazine* published it in full, all this, of course, helping imitators to work out "picture plays" of their own.

The appearance of two "Passion Plays" about 1897 or 1898, both given considerable publicity, must have aroused great interest in the church field, surely suggesting proselyting possibilities of the medium. One was the aforementioned production by Richard Hollaman, and the other was an authentic reproduction of a real passion play, made in coöperation with the theatrical firm of Klaw & Erlanger at Horitz, Germany, the potential profits of which Hollaman had been trying to anticipate. Ironically enough, the greater success was won by the spurious version.

A print of the Hollaman play made from the negative produced in 1897 and controlled by Edison, was acquired in 1898 by the evangelist Henry H. Hadley. He took it for exhibition at the Methodist convention ground at Asbury Park, N. J., and thence on the road for a highly remunerative tour. In the meanwhile, in 1898, Edison's pioneer cameraman, William K. L. Dickson, had stirred the ecclesiastical world anew by producing, with Mutoscope and Bioscope, the first motion pictures to be made in the Vatican, his subject the gentle and much interested Pope Leo X.

In 1910 the place of motion pictures in church work was so widely admitted that the *Moving Picture World* maintained the Rev. W. H. Jackson on its editorial staff to review new films suitable to churches, while, through the same columns, W. Stephen Bush, a lecturer residing in Philadelphia, volunteered repeatedly to show clergymen how they might present movies to their congregations. Numerous trials of the new medium in churches were eagerly reported, including enthusiastic demonstrations by ministers at Pasadena, California; Appleton, Wisconsin, and Brooklyn, New York—where films were shown twice a week in the Church of Our Lady.

At New Britain, Connecticut, Pastor Herbert A. Jump, who had wished for motion picture equipment and had had it amply supplied by a well-to-do friend of South Congregationalist Church for a test of thirty evenings during the summer of 1910, was so elated by his experience that he printed an elaborate account in the following year to guide the brethren of the cloth who might wish to emulate him.

Of course, the churchmen were not wholly in ignorance of what religious pictures might do for them. They already

had provisions in many places for showing lantern slides illustrating bible stories. No doubt Mr. Charles B. Kleine, a New York optical manufacturer who had substituted the calcium light for the old oil lamp in magic lantern projection and was selling his improved, duplex, dissolving stereopticons widely, had encouraged the idea. Also, there may have been more than chance in the fact that Mr. Kleine's son George who, by taking an important part in developing exhibition systems, had become the world's largest film distributor, imported from Italy, in the season of 1912 to 1913, the "stupendous" Cinés Societa Italiana eight-or nine-reel production "Quo Vadis," based on the powerful Sienkiewicz novel of the same name. This venture is said to have brought the younger Mr. Kleine a half million dollars in the first twelve months of his management.

But George Kleine's most outstanding religious importation, exhibited soon after by arrangement with Klaw & Erlanger, owners of the stage rights was the Italian version, made in Rome, of Lew Wallace's story of the Christians of the first century, "Ben-Hur."

Lyman Howe

While Kleine was opening the church field, wittingly or unwittingly, by the showman's angle, another pioneer was penetrating it by a different route. This was Lyman H. Howe, of Wilkes-Barre, Pennsylvania. Howe had begun his adult career by working for the railroad, progressing as far as the post of baggagemaster. From here, in March, 1890, he stepped forth as a lecturer with traveling shows to introduce the lately-invented phonograph. He had distinguished company. Bernard Shaw did the same thing from a cart-tail in London.

In Howe's case it made him particularly susceptible to news of new Edison achievements; and six years later he found through that interest his celluloid ladder to fame. Gathering all the suitable motion pictures to be obtained through the thrifty application of his modest resources, he joined the pieces to make a full evening's entertainment —the average length of a film subject then was fifty feet—and exhibiting it, met with immediate success.

Howe and his movie shows—for he speedily developed others—soon became familiar attractions on the church and lyceum circuits. His fifth motion picture company opened in Cincinnati May 20, 1910, with the announcement that it would play only "large city time" of one to six weeks in each place. I find newspaper references to the popularity of his shows in New York City in 1911. Also in January, 1914, when he put on a Sunday performance there. The circumstances then so impressed local newspaper reporters—who seemingly did not realize that Sunday was the practical time for a poor proprietor of a peep-show to hire a regular theatre and that sanctity had nothing to do with it—that they referred to him as "the Reverend" Lyman Howe. Only "sacred" and "educational" performances were lawful in New York on Sunday in those early years.

In June, 1917, Howe opened New York offices at 729 Seventh Avenue, for the purpose chiefly of inspecting and buying for his programs all the likely film material in the market. At that time his organization consisted of two parts. One was the production division, called the Lyman H. Howe Films Company, with studio and laboratories at Wilkes-Barre, and the other was Lyman Howe Attractions, Inc., operating the traveling companies which for twenty years had been exhibiting in about five hundred American cities twice each season.

In the early days, at least, Howe's chief projectionist was Edward Hadley, who had operated the Lumiére cinematograph at the Union Square Theatre in New York in 1894. In later years Hadley became an exhibitor himself. Howe's general manager was S. M. Walkinshaw, also an early associate; and under him was a corps of cameramen and animation artists, turning out new material constantly.

It was said in 1914, just before the outbreak of the World War, that the name of Lyman H. Howe had become known in every city and town east of the Mississippi. One is interested now to know that in the presentation of his pictures he used sound effects from behind the screen and that in certain comic interludes produced for him at the Lubin Studio before he went in for production on his own account, he had dialogue spoken in the wings by actors who attempted to synchronize what they said with the moving lips of the actors in the silent picture.

Howe didn't like silent screen entertainment at any time. Even in his travel subjects he worked studiously to do without subtitles. One of his most successful "effects men"—"imitators," he called them, to give life to the pictures"—was LeRoy Carleton, who died, much-lamented, in 1910, at the early age of thirty-three. What a support Howe would have been for the modern talking picture!

When he, himself, died, March 30, 1923, it was said that he had accumulated out of this business a fortune of half a million dollars. A half million dollars, it will be observed from two references to the amount, seems to have been the current measure of a successful life. However, the Howe enterprises did not cease with the death of the founder. The business continued from the now-historic headquarters at Wilkes-Barre, tapering gradually off until, in November, 1935, the remaining equipment was sold by the trustees.

There probably were others beside Lyman Howe who presented picture shows on the lecture circuits in the very early days, but certainly there were few who were content to remain there and develop the work. Once they had won a foothold in the glamorous world of picture-making, their goal became the theatre. Take the case of Charles J. Hite who, at the age of thirty-eight became president of the Thanhauser Corporation and first vice-president of Mutual Films.

Originally a school teacher in Fairfield County, Ohio, he became interested in organizing shows for lyceums. By 1906 he had found films to be such popular attractions that he formed the C. J. Hite Moving Picture Company to supply the lyceums already served in other ways by his bureau. Nevertheless, he used that success merely as a steppingstone to more profitable branches of the business. When an automobile accident cut short his career in the summer of 1914, most of the city newspaper obituaries observed that he probably had been the first person to use the cinematograph through a lyceum bureau. Of course, the writers of those notices probably never had heard of Lyman Howe, whose greatest triumphs were in smaller towns.

The non-theatrical motion picture show of the pre-war days was typically one using discarded theatrical films, rented from a showman who carried his machine and screen with him and operated the projector himself. We have seen that there was plenty of used "educational" movie material and at least two outstanding, aggressive managers of road shows, Howe and Shepard, with that splendid character, George Kleine, better situated and trying to see his way to an organized, national non-theatrical distribution.

Although Kleine subsequently became one of the successive "executive vice-presidents and general managers" of the General Film Company, from April, 1910, to May, 1913, and in that capacity had his attention directed mainly to the theatrical field which he even served regularly with theatrical features produced by his own organization, he never completely deserted non-theatricals. Indeed, after leaving General Films he seems to have spent most of the time permitted him by broken health, developing the lesser market. From his case and that of Charles Urban notably, one may see how it is that once a person has glimpsed these opportunities for service in motion pictures, it is almost impossible ever to foreswear the vision.

(To be continued)

Next Month

November's installment is the story of New York's 1910 plan to use 1,000 classroom reels offered by theatrical distributors, and describes early attempts to solve projector and film problems. If you did not begin this important history with the first installment, you may still procure back numbers by remittance with order. For a limited time, new subscriptions will be accepted to start on request, with Part One in the September number.

Preparing Sound Film Strips

Full details of procedure for the production of effective teaching material in the form of sound-film-strips.

By CHARLES R. THOMAS
Bureau of Public Roads,
U. S. Department of Agriculture

THE production of a sound film strip requires close attention to many small details for a successful picture. The technique of script preparation and the laboratory work of production are allied to motion pictures rather than to lantern slides although the film strip may be said to be an outgrowth of lantern slides.

The sound film strip furnishes a comparatively inexpensive medium for telling a connected story in pictures that cannot be disarranged nor the lecture accompanying the pictures garbled by a poor speaker. The sound strip has found a place in teaching and in industry. An automobile dealer may be a poor demonstrator of a new vehicle model if the details are unfamiliar. The film strip gives him the details and aids in the demonstration. The teacher is saved many hours of study in preparing lectures on specialized subjects. The sound-projection equipment is compact and light in weight.

There is no standard form or typical kind of information for sound film strip use any more than there is for lantern slide presentation. The only safe rule is the one used by all good speakers: fit the talk and pictures to the audience. The old example also applies of the shotgun loaded with many small ideas as compared with the rifle with its bullet of concentrated and connected information. Film strips may be highly technical or they may be so filled with elementary explanation as to be trite to a technical audience. Their chief value is for exact presentation of the educational type; for entertainment they are an inferior medium to motion pictures, with their animation, and to lantern slides, with their better quality of pictures.

Preliminary Script Production

The first question to decide in the production of the preliminary script is whether the story is to be told with emphasis on the pictures, or whether the pictures are to be used merely to illustrate the lecture. This emphasis will depend on how well the pictures explain the subject. As a rule, pictures should be projected rapidly with short verbal descriptions that seek to make the pictures tell their own story. The lecture should elaborate the ideas provoked by viewing the pictures and should never repeat the story plainly told through the eyes of the viewer.

A 15-minute lecture usually requires about 70 pictures, or frames as they are called, and a lecture of this length fills one side of a disc sound record. A longer lecture necessitates a delay in changing the record and is not desirable.

As a first step, the idea to be explained in the film strip should be crystallized in a preliminary script. Pictures available will often suggest ideas for this script. Figure 1 shows a convenient form for a preliminary script. The frame or sequence number is given, a short description of the picture in hand, to be found or to be made, is written often with a thumb-nail sketch, and a rough draft of the lecture is prepared. Such a preliminary script indicates weak points in the continuity, especially in the picture story. Revision of the preliminary script usually is necessary to suit the pictures.

Photographs Should be Sharp

A good picture for a film strip, first, should meet the requirements of the story and, second, should have photographic quality that will permit successful copying. Any size of photograph may be used provided that,

PRELIMINARY SCRIPT
for
Bituminous Road Construction

1.	Title	Music plays and fades to BITUMINOUS ROAD CONSTRUCTION Music swells to
2.	Credit title	(Standard Credit Lines) Music fades to
3.	Illustration on p. 5 for source "Roads of Antiquity"	The earliest known use of bitumen in road construction seems to have been in cementing the bricks of a processional road at Assur. Similar roads were built in Babylon.
4.	Old-style heating kettle for bitumen (Find kettle to photograph and include man with thermometer in picture.	In building these ancient roads the heating kettle (of which this is a more modern version) was a necessity and remained so up to a few years ago.

Figure 1. The first page of a typical factual preliminary script
(Actual size 8½x11 inches)

in the small sizes, the negative is available for making an enlargement. The frame of the picture as it appears on the screen depends, of course, on the aperture of the film strip projector which should be slightly smaller

than the aperture of the motion picture camera used in copying the photograph. The standard apertures are about ¾ by 1-inch size. Enlarged, this proportion is about 6 by 8 inches; 4 by 5-inch and 8 by 10-inch sizes also approximate the proportions of the film strip frame.

Figures in the photographs should be large with action apparent but avoid, if possible, the appearance

Three-lane roads increase the traffic capacity as compared with two-lane roads but they introduce new traffic dangers (35-1814)

Figure 2. Typical final script sheet from a loose-leaf book.

of suspended animation such as a man with a foot in the air. The rules of good picturization apply to film strip pictures with emphasis on good definition or sharpness that will permit a good copy. In photographing, stop down the exposure as much as light conditions will permit to insure sharpness of details at all distances.

Final Script Preparation

For the final script a loose-leaf binder book to hold stiff white 8½ by 11-inch sheets of paper is used to aid in the assembly of the pictures. The lecture for each picture is written either on another piece of paper attached to the sheet with a small piece of adhesive tape, if many changes in the text are expected, or it is typewritten directly below the picture. The picture may also be attached with adhesive tape, or the paper may be slit for the insertion of the four corners of the picture. A typical sheet is shown in figure 2. With this arrangement changes are made rapidly in the order of the text and pictures.

If dialogue is desired in the lecture, several types are available as in playwriting. Perhaps the simplest form of dialogue is to have a second voice interrogate the lecturer. This permits abrupt changes in thought without injuring the continuity. Another voice may be introduced at convenient points in the lecture to explain new subjects. Conversation of the rapid-fire question and answer type often may be used to advantage.

Preparation of Photographs

The most satisfactory method of preparing the photographs for copying on film strips is to enlarge the pictures from the negatives to not less than 8 by 10-inch and preferably a 10 by 12-inch size with the principal objects in each picture falling within a 6 by 8-inch field. An inch or more additional picture margin on four sides allows space for a variable camera frame line. Vertical pictures may be enlarged so that horizontal proportions result by omitting a part of the picture.

If the picture on the screen is to be framed by the projector aperture, probably the most satisfactory type of projection since it eliminates half-tone frames around the picture, the proportions of the picture should be those of the projector aperture. Following are data on apertures:

Type	Apertures in inches
Motion picture camera (silent)	0.747 by 0.999 6 by 8 approx.
Motion picture projector (silent)	.600 by .835
Film strip projectors (sound) S.V.E.	0.675 by 0.900 6 by 8 approx.
Visomatic	.695 by .895

The object of enlarging the photograph is to give all of the pictures the same tone and intensity and to permit retouching. Laboratory problems of timing and developing are much simplified by the uniformity of the picture to be copied on the film strip. For example, it must be remembered that all of the pictures on the negative of the film strip remain in the developer the

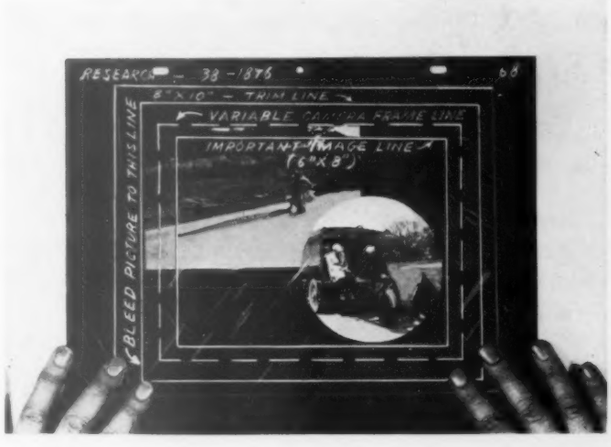


Figure 3. Template on a picture card to be used in making the film strip.

same length of time even though the quality of some of the pictures might demand a longer or shorter period of developing. For these reasons, picture enlargements are usually made direct from the negatives and on bromide paper of a semi-gloss type. Clouds may be inserted in vacant skies by using an additional cloud negative. This use of clouds in the sky usually increases the interest of the picture and also avoids the effect of scratches on light sky areas.

Since scratches, due to adjustments of the projector, appear early in the life of all film strips and disfigure the light areas, it is desirable to reverse charts and diagrams so that they appear with white lines on a black background. This also improves projection by removing some of the light that adds to the illumination of the room.

Copies must be made of some photographs to obtain negatives from which to make bromide enlargements.

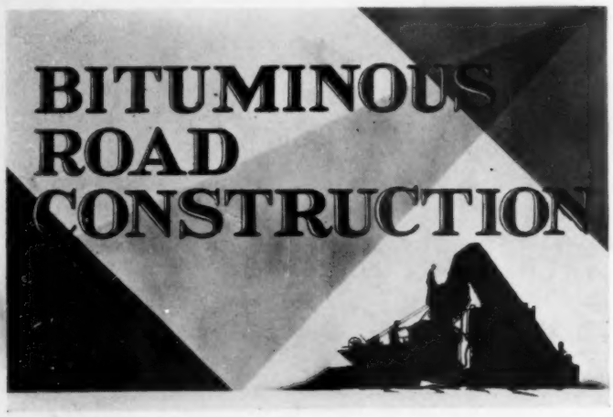


Figure 4. Title for a factual film strip subject.

The prints from which these copies are made should be sharp in all distances and have contrast in light and shadows but they should have shadows from which all the detail has not been lost. The texture of the paper shows less if prints for copying are made on glossy stock.

The bromide enlargements are then mounted on black cardboard, usually 11 by 14 inches in size, using a hot press and transparent mounting tissue. The mounting must be firm to permit retouching. The name of the strip, the photograph identification, and the sequence number in the story are written in white pencil at the top of the card.

Each mounted picture is tested for field by using a template like the one shown in figure 3. Retouching follows. Highlights are put in photographs that have no contrast, prints that are not the right shape are built out, and all necessary fine-grained retouching done.

Titles are prepared to fit the mood of the picture. A typical title for a factual film strip is shown in figure 4.

The laboratory details of copying, developing, and printing are matters for the photographer. This article seeks to present only such information as is necessary for the writer in preparing film strip material.

Making Sound Records

The recording practice in the preparation of radio transcriptions is practically the same as for film strip records. Sound film strip projectors operate at 33 1/3 revolutions of the disc per minute. Ordinary phonograph records of higher speed cannot be used on these machines.

A narrator script is prepared that contains only the words to be spoken, has no carried-over paragraphs, indicates the bell signals for picture changes, and aids in accurate timing. Figure 5 shows a typical narrator script.

The narrator should be experienced and, of course, have a voice that records well. Only a voice test will determine recording quality.

The lecturer is usually introduced with music that is lively—avoid doleful tunes—and he is followed by the same kind of music. The narrator announces the title of the lecture as the music fades at the introduction; as the music swells again a credit title appears on the screen. The music then fades as the lecture begins.

Lecture notes are sometimes prepared for use with a silent film strip projector, or where it is not desired to use the sound record. The frame numbers often appear on the pictures for convenience in following them with the lecture.

As a rule, only one film strip should be shown at a time. The attention of the audience lags after 15 minutes of recorded talk. A dark exhibition room and a good screen improve the presentation. Sound film strips should be shown following silent pictures and preceding motion pictures. The order of interest is usually: silent still pictures, sound still pictures, silent motion pictures, sound motion pictures.

HIGHWAY RESEARCH HIGHLIGHTS

Script for Recording

(Music begins) (Music fades) (15 seconds)

First Voice Highway Research Highlights (3 seconds)
(Music increases in volume)
(Bell 1)
(Bureau credit slide. 9 second pause)
(Bell 2)
(Music fades) (5 seconds)
(32 seconds)

George Washington in a speech to both Houses of Congress in 1790 said about research:

"I cannot forbear intimating to you the expediency of giving effectual encouragement, as well to the introduction of new and useful inventions from abroad, as to the exertions of skill and genius in producing them at home; and of facilitating the intercourse between the distant parts of the country by a due attention to the post office and post roads."

(Bell 3)

Figure 5. The first page of a typical narrator script

AN EXTREMELY valuable summary in the field of psychological films is *A Review of Sixteen-Millimeter Films in Psychology and Allied Sciences,* by L. F. Beck of the University of Oregon, Eugene, Oregon. The author lists psychological films now available, evaluates many of them, and makes a number of suggestions for production in this field. This pamphlet may be obtained from Mr. Beck at a cost of ten cents.

(*The News Letter, May,* 1938)

What I Want From The Producer of Educational Films

An open letter from a teacher — giving frank criticisms on educational film material now available, with definite suggestions for improvement.

By DONALD C. DOANE
Caruthers High School, California

LAST semester, as has been my usual practice, I used many educational motion pictures, and have already scheduled more for next semester. I feel, however, that both the films and the methods of distribution are falling short of providing the service to education that they might well render.

Perhaps a few words from the teachers who use these films—their criticisms and suggestions—might affect future plans. In the hope of thereby obtaining a better product, I am, as a representative teacher, telling of some of my experiences and venturing to suggest, in the light of these experiences, some ways in which the product might be made more suitable for the use for which it is intended.

In order that situations may be made more concrete, difficulties and problems are described as I met them, relating them specifically to my high school classes. This does not mean, however, that these are my problems alone. Judging from conversations with other teachers as well as from the results of experimental observations, I believe they may be accepeted as typical of the reactions of the teachers who use this valuable educational device.

Dear Mr. Producer:

This year I inaugurated a new science course. It is a combination of the important basic concepts from the various sciences necessary for an adequate cultural background, together with "consumer education" and the how and why of the many devices for better living today. It is a course containing an extensive range of subject matter with many topics, the majority of which must be presented and studied in essence. Yet I want the pupils to have a thorough understanding—an appreciation of the ideas involved. This, it is generally conceded, is a situation where visual aids, particularly the motion picture, are at their best.

After outlining my course, subject matter, methods and time, I first set out to find motion pictures to give surveys of the sixteen units, that is, a film to introduce and summarize each of the units. But I was greatly disappointed. The first unit occupying three weeks is concerned with astronomy, geology and weather. The first two topics I found to be most effectively covered in a series of ten films primarily made for college use, but widely advertised and offered for elementary and secondary schools; but no adequate survey film for either topic or for the whole unit could be found. To cover the field would necessitate using the entire series which, in my case, would mean using about one film, each on a different topic, per day.

According to accepted techniques for the use of educational films, such as these, I should first introduce the topic, including an introductory showing of the picture and setting of problems; then should come the solving of the problems with independent research and cooperative efforts by the pupils. This may require a supplementary showing of the film (some say several supplementary showings). Next comes the recitation and summarizing of the topic accompanied, of course, with a final presentation of the film to integrate the concepts. At the rate of one film per day, all of this including, say, four showings of the film would be covered in a one hour period. These are sound films and require, considering time consumed in setting up, etc., about fifteen minutes each. It is fortunate that I use my projector in my classroom; in many schools the pupils have to go to a special classroom or auditorium to see a film. And yet, if I only use a few of these films, I am putting disproportionate emphasis on those single phases of the topic.

Perhaps you answer that you cannot please every teacher, that you have to produce for the majority of schools, not the special needs of the few. But where are astronomy and geology taught? In general science or similar courses. You will grant that few, if any, secondary schools teach these subjects as separate courses. And how much time do they spend as a rule on these topics? No more than I intend to at the most. Therefore, to use these films properly I would have to concentrate on a few of the topics within the subjects, which, in effect, means that I must run my classes to fit the films and not in accordance with the needs of the pupils. And you say that you are ready to produce more films and better ones if there is a market for them? Perhaps operating in accordance with the rule "The customer is always right" might improve the market.

Nevertheless, I am using four of these ten films in the first unit. The object of my original search, a film as an organizing device, is still lacking. Those I will use will be of aid in clarifying the concepts which they cover, but each concept is covered in so much detail that I can only afford the time and cost of a few. The other concepts involved in the unit will have to be presented without the aid of films.

Yes, these films are excellent treatments of the

phases of the topics they cover. But the physical make-up of the series makes them usable only as illustrated lectures in the usual secondary school situation. Granted that this particular series was made primarily for college use; they were certainly made with an eye also to the high schools. More of that later.

The next two units of this course occupy five weeks. Many topics are suitable for film presentation, yet on only one minor topic in these five weeks is a film available even from my list of several thousand films.

Then follow eight weeks on biology including physiology and hygiene. This is where you are at your best. There are plenty of films, both for organization and summaries and for exposition of difficult concepts. Of course, in this subject the issue is complicated by the fact that the subject matter is covered in two different common courses, being surveyed in a few weeks in general science and intensively studied throughout a year in biology. Would it not be a simple matter to meet the demands of both?

From there on my course is largely concerned with common materials, appliances, products, etc. There are industrial films telling about soap—what a tremendous company ours is, how far the products come from, how terrifically complicated the process is, whirling machines, etc., all about how it is boxed and shipped in big special trains, and ending with a sweet family scene using our product. Then there are industrial films telling about breakfast foods—what a tremendous company ours is, how far the products come from, how terrifically complicated the process is, whirling machines, etc., all about how it is boxed and shipped in big special trains, and ending with a sweet family scene using our product. Of course, there are the films telling about how automobiles are made—what a tremendous—and so on and on, through the realms of fuels, foods, chemical products, apparatus, household appliances, textiles, metals, clothes, books, rubber—almost every conceivable product. And they are usually two or three reels in length, occupying an entire period or more, often necessitating the last part to be cut short or left until the next day (and the distributor allows usually one day).

Last year, after having shown several industrial films to my classes at various times, I tried an experiment with a particularly unimpressive one. I announced that the students could either stay and watch the film or go to the library and study. About one-third left before the film started, and before the film ended, I had but two pupils left. The others found studying less boring than the film. Don't I recall some statement, made years ago, that with movies in the classroom, children would come eagerly to school and that the truant officer need be no more?

How many commercial films am I using this year? Four or five at the most. Yet I am eagerly searching for material such as they might well contain.

Now, to be more constructive, what do I want?

First of all, I want films supervised from conception to execution by educators. I want them made with conscious planning, with a definite subject at a definite grade level in mind, just as text books are made. It would not require much additional effort to make several editions for various grade levels. These should be made with constant consideration of the place given the subject of the film in the entire subject matter of the course at that grade level. Too often the film is made merely as an exposition of some interesting topic with no consideration of the school situation, then cataloged under whatever subjects it might fall, and often later, I suspect, a set of aims and objectives are set up. Out of my card index catalog of over 3,000 films about one hundred appear to have been set up with their places in the curriculum definitely in mind. And most of these one hundred have all been produced by two producers, although dozens, if not hundreds, have entered the field.

I have talked quite a lot about overviews, summaries, topics, exposition, concepts, etc. Perhaps I should explain. I want films definitely set up for one of three purposes: (1) Films to give an overview of a common unit of subject matter—that unit in its entirety, with an aim to introduce or summarize the material of that unit, and with no effort to teach the various topics within that unit. (2) Expository films to teach or explain abstract or otherwise difficult concepts within that unit, confining themselves to one such single concept. Grade placement must be considered in the first two types—a topic broad enough for an overview in, say, biology, might be a single concept in general science. Accordingly, different treatment would be needed. (3) Films to supplement regular units of instruction, to give what might be termed a "field trip" in the classroom. Of the films chosen for my course, two are the overviews I originally sought, fifteen are of the expository type, and seven are shown because of their supplementary interest.

I want one of the first or overview type for every unit, not for just a few isolated topics. If your selection of units is satisfactory, I am willing to build my course about them. Incidentally, why couldn't a wide selection of unit summaries covering numerous methods of grouping be effected by re-editing, and so well adapted to the various curriculum techniques?

As to the second or expository type, I want a large number of films offered in such a way that I can select only those topics which I feel can be more adequately grasped by use of such a film. And these films should be only as long as they need be for that topic, regardless of reel length. It is difficult for me to consider and present simultaneously as many topics as are often needed to complete a 400 foot reel (said ironclad length of teaching unit being chosen only because it is the 16mm equivalent of the 35mm 1000 foot reel).

As to the supplementary films, I don't want attempts to be too specific in parts of the film. I want them so I can use them with little or no intensive class study; perhaps use them in assem-

blies. They alone of the three types should make an attempt to partially replace the teacher. With them I seek to broaden the confines of the classroom.

As to your commercial films, it is hard to say in this limited space just what I want because the use will vary more widely. But if you consider it worthwhile to have films shown in schools, why not make what schools really want? They will then be much more widely used. If you aim to tell about the industry as a whole as exemplified by your firm from the social science angle, confine yourself to that. If you go into the techniques employed—the science angle—give adequate explanations that will not leave the pupil, and often the teacher, wondering.

Of course, I want teachers' guides or at least a full subject matter outline for all industrial films as well as for all films made for sale or rental to schools.

So far, I have said what I wanted for science classes. But I have looked also for films to aid social studies classes I have taught. In science, from the standpoint of the classroom, the score is so-so, but here, except in the field of geography, most of your products to date are virtually unusable.

Consider all the fuss made about the effect of theatrical movies on the morals and ideals of children. Then, consider your products made for school use. Using them, experimenters have reached the conclusion that films are not satisfactory for presenting general ideas and creating attitudes. Something is wrong some place. If you want to find out where the trouble is, try showing one of your "attitude-creating" educational films in a theatre to an audience which has paid admission. You know what the result would be. Yet perhaps, on the same

(*Continued on page 274*)

Not all teachers may agree with the opinions and findings here expressed by Mr. Doane. They may even be moved to state their differings in print.

A cordial invitation is hereby extended for further articles on the "state of the visual field" based on individual experience.—*The Editor.*

Some Uses of the Microprojector In Physics and Chemistry

Some very specific suggestions for advanced users of the micro-projector in science teaching.

By THEODORE SARGENT
Swampscott, Massachusetts, High School

THE microprojector, when used in the form of an optical bench assembly, may be adapted to many phases of physics and chemistry teaching. Such a form of instrument is assumed as being available for the procedures described in this paper.

I prefer the D.C. arc illumination unit in direct optical bench alinement with condensers, cooling cell using $CuSo_4$ solution, and adjustable condenser for supplying correct numerical aperture to fit each objective used. Both 4 and 16mm. objectives are used as well as the usual oil-immersion objective and the 4x or 10x ocular in combination with total reflecting prism. A horizontal stage microscope is recommended for all projection.

For polarization of light, the polaroid disks now available made of synthetic dichroic crystals serve very well, one polarizer ahead of the substage condenser and one analyzer in the ocular field. The Nicol prisms, if available, can of course be substituted for the polaroid disks.

Applications In Physics and Chemistry Teaching

1. *Stress and Strain on fibers, filaments and surfaces*

By the use of micro-adjustments on the stage of the microscope the stress and strain on fibers and filaments can be projected for complete study, showing full variation of physical properties. When examined under polarized light brilliant strain patterns provide dramatic color expression. Strain applied to glass surfaces, celluloid and other transparent materials can be studied both qualitatively and quantitatively.

2. *Surface tension phenomena with films on aqueous and other solutions*

With the use of hanging drop slides and special slides made with a well in the center, soap solutions and oil films of varying viscosity are strikingly projected under low power magnification as well as high power. By dropping dispersing agents on the surface while in projection the breakdown of the surface films is also shown. Such surface action as the peculiar rotation of salycylic acid crystals provides problem material for the capable student.

3. *Brownian movement observation with high power oil immersion projection*

Using a hanging drop of rutile or TiO_2 suspension

and oil drop immersion objective, excellent Brownian movement is shown. A second method is to use a smoke chamber on the stage with low power objective. By blowing a small amount of cigarette smoke in the chamber the Brownian movement in gases is strikingly shown. Such cells are available commercially, or the writer will gladly suggest construction of such a cell.

4. *Physical examination of wool, cotton, silk, rayon, linen or other textile fibers*

By lightly staining in carmine, eosine or other dyes and use of balsam with cover glasses, permanent slides for projection may be made which give excellent results in identification of fibers. Effects of various solutions on fabrics may also be shown as well as laundering effects with soaps and detergents.

With use of cross-haired slide or objective, the thread count of fabric samples can be made as projected.

5. *Gross projection of prepared slides showing fingerprints or other print materials which permit light transmission*

Canal patterns of fingerprints project very well. Further application can be made in blood smears and similar investigations which suggest themselves in biological or physiological or pathological examination.

6. *Migration of charged particles in solutions*

By constructing a special slide with rectangular well and platinum electrodes connected to a polarized circuit, the migration of charged particles in electrolytes is strikingly shown. By this technique the electric character of charged particles is clear to the student. Use a reversing switch to show changes of migration while being projected and the results are dramatic in effect. Colloidal solutions are particularly well adapted to this work and the student easily grasps the significance of ionic charge and migration.

7. *Interference patterns of light*

By projecting through ruled gratings the many types of diffraction and interference patterns can be shown. These gratings, with a little care, can be adjusted on the stage to give quantity of results desired. Newton's rings have been successfully projected.

8. *The optical principles of image and object relationship*

With the optical bench instrument the instructor can show the usual forms of lenses and mirror phenomena as they are related to image and object size, position and character. This can be done with or without the microscope in position and the optical system is made visible by blowing smoke through the system. This forms a series of Tyndall effects that show clearly the action of the lenses in use, at the same time as the projection occurs.

9. *The optical principles of refracted light and color sense*

The refracting prism can be used to produce the spectrum of the electric arc. The choice of proper filters can show color values of transmitted light, both additive and subtractive, according to the manner in which the filters are placed in the optical path. Polarized light increases the variety of demonstrations possible.

10. *The gross examination of properties of crystals and other small forms of matter*

With white and polarized light, properties such as opacity, solubility and refraction of minerals, textiles, ceramics, tissues, foods, paper, petroleum, rubber, paints, liquid specimens, crystals and many common compounds can be studied if thin layers of material are selected. Starch grains show a dark cross that rotates as the analyzer is turned. This is a standard test for starch in botanical materials.

11. *The projection of crystal growths in solutions*

Some suitable and interesting growth patterns are shown in the crystallization of ammonium chloride; sulphur in carbon disulfide; sodium nitrate; copper sulfate; sodium chloride; potassium dichromate; sodium hyposulfite; potassium chlorate. It is important to show melting under the effects of the heat of the arc beam by moving the cooling cell out of the light path and the subsequent crystallization without changing the field of projection.

By experimentation the operator can easily learn to produce saturated solutions on the microscope stage for this technique. The crystallizing of supersaturated solutions such as sodium hyposulfite is recommended also.

12. *The growth of crystals in dark field projection and with polarized light*

The full sweep of striking color effects show vividly in dark field projection of growing crystals. The technique is not difficult to master. All demonstrations suggested in the previous section are suitable. The hyposulfite or ammonium chloride are good examples. Crystal mixtures such as copper sulfate and magnesium sulfate give interesting effects and demonstrate an analytical method of separation through refraction.

13. *The Tyndall phenomena in colloidal solutions*

Through careful preparation of latex colloidal solutions adjusted to give clear projection field and then to condense the arc beam, an impressive showing of the Tyndall cone can be made. Other colloids are also suitable if properly diluted to offset opacity.

14. *All material now available on microscope prepared slides can be projected in the micro-projector*

The caution should be made, however, that the beam is cooled to the degree necessary to prevent damage to the material mounted on the slide.

15. *Dark field and opaque projection offers some opportunity*

Colloidal sulfur and latex in dark field projection by the writer has proven successful and suggests further valuable opportunities for investigation.

The micro projector will become increasingly useful as the teacher familiarizes himself with it technique and becomes convinced of its superiority as a classroom instrument over ordinary microscope examinations in the hands of many students at a time. Control of material, economy of purchase over many microscopes, directed learning techniques, interest stimulation through careful presentation, all point to further adoption of this instrument as a teaching device.

NEWS AND NOTES

Being brief notations on significant doings and events in the visual field.

Conducted by Josephine Hoffman

Government Film Receives Award

Supporting critical and box office reaction in this country, the International Cinema Exposition held annually in Venice has awarded the highest prize in the documentary classification to *The River,* the film story of the Mississippi produced by Pare Lorentz for the United States Government. The film was selected by an international jury as the best out of 71 subjects entered. The award marks the first time that a government-sponsored American film has received international recognition, although Mr. Lorentz' first picture, *The Plow that Broke the Plains,* was entered in the preceding competition and was accorded considerable praise.

The distribution of these two films has been transferred from the Farm Security Administration to the National Emergency Council.

Developments in Radiovision Service

As reported previously in these pages, the Smithsonian Institution and the Office of Education have cooperated with the Educational Research Bureau in the production of recorded radio programs. Two series of these programs are now available for use in schools, either as a series of phonograph records or as 12" @ 78 rpm. electrical transcriptions. "Our Wonder World" is the illustrated version of the Smithsonian Institution program, "The World is Yours". Filmstrips are projected to show the exhibits and points of interest that are described by a radio cast. "Planning Your Career" is a Vocational Guidance series of ten fifteen-minute programs. This series is not illustrated.

A recent, significant development in this service is the plan to illustrate with filmslides the programs of the American School of the Air which lend themselves to such treatment, with the approval of the Columbia Broadcasting System. Two editions will be available, a daily one which fully illustrates the program, and a weekly one which contains selected pictures for the programs of the week. There will be two picture sizes, the standard single frame and the new double size. Although the number of pictures will depend upon the nature of the program, the average will be about fifty pictures.

Further information may be obtained from the Educational Research Bureau, located at 274 Madison Avenue, New York City.

Directory of U. S. Government Films

A complete list of the motion pictures available from the various government departments and agencies has been compiled into a 16-page mimeographed publication by the Division of The National Emergency Council of the newly created United States Film Service, of which Pare Lorentz is the director and Arch A. Mercey, Assistant Director. These directories are available to schools, colleges, adult educational groups and other organizations without cost.

While requests for bookings should be forwarded direct to the government agency distributing the desired films, the United States Film Service will assist in obtaining films and in planning educational motion picture programs. It also operates as a central office of information about Federal motion picture activities. The Service is located in the Commercial Building, 14th and G Sts., N. W., Washington, D. C.

Film Service for Washington Schools

The Central Washington College of Education of Ellensburg, Washington, under the direction of President R. E. McConnell has installed a subscription library of 16mm sound films, involving an investment of approximately four thousand dollars.

It is planned to service the school systems of Central Washington, a considerable number of which are equipped with sound projectors. The service is in charge of E. L. Muzzall, Director of Public Service, formerly Superintendent of Schools, Toppenish, Washington.

New Addition to Peace Film Library

"Peacemobiles" acquired during the Summer a silent film of the Sack of Nanking taken by two American missionaries while the Japanese were executing 20,000 inhabitants of China's capital. This film has been added to the talking film *Thunder Over China* and is accompanied by Dr. Onderdonk's lecture. Dr. Onderdonk has recently returned from his eighth trip to Europe, having attended the International Summer School at Pontigny, France, besides interviewing Austrian refugees. Inquiries can be addressed to him at 1313 Geddes A. Ann Arbor, Mich.

SMPE Meets in Detroit

Detroit, Michigan, will be the scene of the twenty-third Fall, 1938, Convention of the Society of Motion Picture Engineers, October 31st to November 2nd, inclusive, at the Hotel Statler. Meeting in this City for the first time, the engineers of the motion picture industry will view first-hand some of the great progress that has been made in industrial motion pictures. A comprehensive program of interesting papers and technical presentations is being arranged by J. I. Crabtree, Editorial Vice-President, and Glenn Matthews, Chairman of the Papers Committee.

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films
(A) Discriminating Adults (Y) Youth (C) Children
Date of mailing on weekly service is shown on each film.
(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

A Desperate Adventure(Novarro, Blore, Marian Marsh) (Republic) Artist-hero's canvass of imaginary "ideal girl" brings complications when he meets her living self. Pursuit ends in his preferring her much nicer sister. Lightweight, fairish comedy but the likable Novarro deserves better. 9-13-38
(A) Hardly (Y) Fairly good (C) No interest

Affairs of Annabel (Jack Oakie, Lucille Ball) (RKO) Crazy farce comedy, more burlesque than satire on Hollywood. One-track-mind press-agent puts heroine through incredibly absurd situations to build up her screen reputation. Ridiculously exaggerated, continuous nonsense, very funny to many. 10-11-38
(A) Hardly (Y) Fair (C) No

Army Girl (Preston Foster, Madge Evans) (Republic) Legitimate thrills at desert Cavalry Post over tests to decide replacement of horses by mobile tanks, involving well tangled romance between rival captains and colonel's charming daughter. Well acted, human interest comedy. 9-13-38
(A) Good of kind (Y) **Good** (C) Perhaps

Ave Maria (Benjamino Gigli) (Itala Films) Foreign production, mostly English dialog, distinguished by Gigli's superb voice. Lowly Austrian girl reaches operatic stardom by help of great tenor who falls in love with and wins her after long misunderstanding. His fine singing atones for lack of romantic appeal. 7-12-38
(A) Fairly good (Y) Mature (C) No interest

Birth of a Baby (American Committee on Maternal Welfare, Inc) Unusual presentation of human birth from start of pregnancy through delivery and infant care (showing to general public in theatres). Serious, scientific, utterly frank, dignified. Stresses proper medical care, dangers of artificial abortion, etc. 9-27-38
(A)Novel (Y)and(C) Only parents should decide

Blockheads (Laurel and Hardy) (MGM) Outlandish slapstick with crazy story of Laurel staying in trenches 20 years after war is over. Discovered by Hardy, he brings endless complications to his pal who has just married. Much provocation for non-intelligent guffaws. 9-27-38
(A) Crazy (Y) Perhaps (C) Probably funny

Boys' Town (Spencer Tracy, Mickey Rooney, Henry Hull) (MGM) Heroic priest, believing no boy is "bad," surmounts endless obstacles to found home for wayward boys, where toughest problem (Mickey) is finally solved. Some sentimental melodrama but gripping, moving story. (Based on actual Boys' Town in Nebr.) 10-11-38
(A) (Y) **Very good** (C) Probably good

Childhood of Maxim Gorky (Russian, English titles) Striking realism, fine acting and direction, in strong picture of Gorky's childhood background. Benighted, elemental life of endless wrangling, maudlin affection, bestial cruelty in dreary land. Depressingly convincing picture of low-level civilization. 10-11-38
(A) Good of kind (Y) No (C) No

Courier of Lyons (French, English titles) (Pax) Forceful, well-directed, historical drama based on real case of mistaken identity and miscarriage of justice during French Revolution. Pierre Blanchar in dual role, falsely convicted by unrelenting judges, is beheaded as criminal he resembled. Acting superb. 10-11-38
(A) **Very good** (Y) Perhaps (C) No

Crime over London (Basil Sydney Margot Grahame) (G-B) Mildly-diverting, poorly edited, implausible film of American crooks in London, thwarted by Scotland Yard in daring daylight robbery. Joseph Cawthorn is fairly amusing in double role, and attractive settings provide some interest. 9-13-38
(A) Hardly (Y) Doubtful (C) No

Danger on the Air (Donald Woods, Nan Grey) (Univ) Mediocre murder yarn, set in broadcast station. Acting commonplace, dialog ordinary, flippant and loud by turns. Engineer-hero turns sleuth when body of program sponsor is found, discovers he was murdered, traps killer into confession. 9-7-38
(A) Hardly (Y) Passable (C) No int.

Defense of Volochayevsk (Russian, English Titles) (Amkino) Pictures gradual expulsion of Japan from Siberia in 1918, by peasants and Red Army, with much glorification of Lenin. Despite skilled directing and acting, film is utterly confused, drags terribly with "slow tempo" technique, and is twice as long as need be. 8-30-38
(A) Depends on taste (Y) and (C) No

Delinquent Parents (Doris Weston) (Progressive) Crude attempt to moralize over the responsibility of parents for the attitudes and acts of their children. Succeeds in being merely cheap and sensational. Artificial in situation, absurd in motivation, with poor acting to make the mess even worse. 8-16-38
(A) (Y) (C) Trash

F. P. 1 Doesn't Answer (Conrad Veidt) (G-B) Reissue of 1933 film. Weaves mystery melodrama around construction of floating airplane-landing platform in mid-ocean. Mixture of healthy romance, lively action, and long struggle against dark villainy. Elaborate sets, striking photography. 7-19-38
(A) Good of Kind (Y) **Good** (C) Probably good

Four's a Crowd (Flynn, de Havilland, Russell, Connolly) (Warner) Fast, furious clever romantic farce, hilariously exaggerated out of any semblance to life. Breezy dialog, zigzag motivation, unconvincing reversals, toy trains, dog chases. Related to real drama as "swing" is to music. 9-13-38
(A)(Y)**Very good of kind** (C)More or less funny

Four Daughters (Lane sisters, Rains, Garfield) (Warner) Vivid, realistic portrait of one happy family of four daughters, and the joy, sorrow and tragedy that romance can bring. Fine cast, notable characterizations, Garfield outstanding. Exceptional film despite artificial touches. 10-4-38
(A) **Excellent** (Y) Mature but good (C) Beyond

Give Me a Sailor (Martha Raye, Bob Hope, (Para) Fast, hilarious comedy of romantic mix-ups, commendable for restraint. Martha in new type of role—and most welcome—as ugly duckling who unintentionally wins "legs" contest and is transformed into glamour girl. One unconventional but harmless situation. 9-7-38
(A) Good of kind (Y) **Entertaining** (C) Possibly

Gladiator, The (Joe E. Brown, June Travis) (Columbia) Despite some unnecessary crudities, Joe's best in months. Real human comedy included in the hilarious, but quite funny doings, as dumb, kindly hero, butt of many jokes, suddenly and temporarily becomes a superman through serum injection by experimenting scientist. 9-20-38
(A) **Fairly good** (Y) and (C) Mostly good

Higgins Family, The (Jimmy, Lucille and Russell Gleason, Lynn Roberts) (Republic) First of a new "Family" series. Rather too farcical for realism, with Russell over-prankish as the inventor-son, but elementary, amusing situations and some simple, homely values will prove entertaining to the not over-critical. 9-27-38
(A) Fair of kind (Y) Mostly good (C) Mature

High Command (Lionel Atwill, Lucy Mannheim) (Grand Nat'l) Rather ordinary British-made film with action—much of it confused and choppy—centering around such unpleasant ingredients as illicit love, jealousy and murder. Chief values are Atwill's acting and genuine interest and suspense in final scenes. 9-20-38
(A) Mediocre (Y) and(C) Unwholesome

Hold that Coed (Barrymore, Murphy, Weaver) (Fox) Bold, uproarious travesty of politics and football. Hilarious, pointed caricature by Barrymore as swaggering Governor running for senator. Preposterous football games—and real ones. Joan Davis on team! Overdone, but often funny; whole too farcical for serious objection. 9-20-38
(A)Dpnds on tste. (Y)and(C)Amus., effect dbfl.

I Am the Law (Robinson, Beal, Kruger) (Columbia) Far-fetched, but lively, suspenseful melodrama, lightened by appealing humor. College law professor on sabbatical leave, becomes special prosecutor and by highly original methods smashes the racketeers. Not over-violent except for prolonged fistfight and grim suicide. 9-20-38
(A) **Very good of kind** (Y) **Good** (C) No

I'm From the City (Joe Penner) Two reel comedy material made into feature length picture, with Joe's usual muddle-headed antics and adenoidal mouthings. Afraid to death of horses he is forced into riding contest and wins in wild cross country ride. Loud laughs for Penner fans. 9-7-38
(A) Inane (Y) and (C) Probably amusing

If War Comes Tomorrow (Russian,-Eng. Titles) (Amkino) Awesome picture painted by Soviet propagandists of what would happen if any country started war with USSR, using Nazi Germany in illustration. Ultra-modern warfare with Soviets ridiculously superior in every way. Thrilling battle scenes, fine photography. 8-23-38
(A) Hardly (Y) Undesirable (C) No

Juvenile Court (Paul Kelly, Rita Hayworth) (Columbia) Well-worn theme of tough slum youngsters, incipient gangsters, till reform and reformation are achieved through slum-born lawyer-hero's idea of athletic clubs. Quite wholesome effect despite some artificiality in situation and action. 10-11-38
(A) Perhaps (Y) Fair of kind (C) No

Keep Smiling (Jane Withers, H. Wilcoxon) (Fox) Another fixer role for Jane, more credible and appealing than usual. Helps uncle, once ace director, make comeback and gets in movies herself. Lively, substantial plot, exposing grimmer side of Hollywood, well balanced with Jane's amusing antics. Fine work by cast. 9-27-38
(A) Fairly good (Y) and (C) **Amusing**

King of Alcatraz (Lloyd Nolan, Gail Patrick) (Para) Hectic melodrama about murderous crook escaped from Alcatraz. Boards ship disguised as old lady, pulls gun, gets control of ship, but two heroic radio-operators save situation. Terrific thrills, terrific fighting, terrific absurdities. 10-11-38
(A) Hardly (Y) No (C) No

Lady Objects (Lanny Ross, Gloria Stuart) (Columbia) College grad (architect-hero) marries classmate (lawyer-heroine). She succeeds, he fails, takes to drink, charged with murder at accidental death of cabaret queen—but heroine frees him in courtroom climax. Lanny sings much, acts what he can. 10-4-38
(A) Hardly (Y) Doubtful (C) No

Lily of Killarney (Gino Malo, John Garrick) (Ameranglo) Irish dramatic romance with charming melodies and scenic backgrounds, Elementary theme—to save family estate, hero bets his horse against villain's and wins (naturally), also clearing way for marriage to peasant heroine. Touches of homey humor. 9-20-38
(A) Fair (Y) Perhaps (C) Too mature

Meet the Girls (June Lang, Lynn Bari) (Fox) Tiresome, cheap mess concerning adventures of two jobless night-club entertainers on ship bound from Honolulu to U. S. Stolen gem motif, ineffectually handled. Practically whole cast are unpleasant characters, including heroines. Gambling and drunkenness are features. 9-7-38
(A) Poor (Y) Unwholesome (C) No

Men of the Sea (Boris Livanov) (Amkino) Excellent acting and skilfully handled battle scenes chief merits of rambling, Russian propaganda film concerning Baltic sailors' defense of Petrograd in 1918. Stress on military tactics and discipline obscures and weakens story. Extreme glorification of Stalin. 7-5-38
(A) Perhaps (Y) Hardly (C) No

Missing Guest (Paul Kelly) (Univ) Loosely made, commonplace murder mystery set in old haunted mansion reopened by heroine 20 years after father's murder there. Again an irrepressible, fresh reporter-hero solves crime. Unfunny pair of amateur detectives lugged in for comic relief! 10-4-38
(A) Poor (Y) Hardly (C) No

Mother and Sons (Russian, English titles) (Amkino) Dramatization of Soviet round-the-world air flight. Usual slow tempo and many close-ups, but less propaganda and more human interest, especially in finely-done mother role. But dialog amply boasts of supremacy of Soviet men and machines. 9-27-38
(A) Fair of kind (Y) Doubtful int. (C) No

My Lucky Star (Sonja Henie, Richard Greene) (Fox) Sonja's marvelous skating probably compensates for fatuous story with preposterous collegiate background. Heroine is sent to college to model clothes, gets involved in cheap divorce suit, and an ice carnival (in department store!) straightens things out. 9-7-38
(A) Perhaps (Y) Prob. entertaining (C) Fair

Passport Husband (Stuart Erwin, Pauline Moore) (Fox) Laughably absurd farce-thriller. Over-dumb hero gets mixed up with two girls, tricked by crook gang into marrying wrong one, but finally marries right one after capturing whole gang by ridiculously impossible coup. Some cheap risque touches. 10-4-38
(A) Feeble (Y) No (C) No

(Concluded on page 278)

AMONG THE MAGAZINES AND BOOKS

Conducted by The Staff

The School Executive (57: 483-4, June '38) "A Visual Education Program in a Small School," by George L. Berry, Director of Visual Education, Glencoe, Minn.

Here is a brief, explicit plan for the organization of a new visual education program in a small school system. The author recommends that all problems of administration be handled by a director of visual instruction, and outlines his duties. Other features of a visual program which receive attention are space requirements, necessary equipment, form letters, blanks and records of visual material used.

Minnesota Journal of Education (XIX: 12-14, September '38) "A Visual Education Program—How to Build It," by Clarence Funk.

Mr. Funk relates his experiences in building an audio-visual program and the difficulties he faced in the supervision of it. Working out a film schedule to correlate with the subject matter being taught, selecting films containing good instruction material, arranging for their projection, and instructing teachers in desirable teaching techniques, are some of the problems which he discusses.

"The Department of Visual Education — A Service Bureau for Classroom Teachers," by Edwin A. Kirwin, appears in this same issue(page 14). Here again the functions of a visual aids department are outlined. The director "may do much to improve classroom instruction through the guidance of teachers in the use of visual aids."

Camera Craft (XLV: 375-79, August '38) "Producing 16mm Sound Pictures," by William A. Palmer.

The majority of 16mm sound films now in use are reductions of the 35mm size. This article maintains that 16mm sound pictures can also be produced successfully by photographing the picture and sound directly on 16mm film, and proceeds to describe clearly the two types of 16mm recording equipment in use. One is called the "single system" and the other the "double system." The advantages and disadvantages of both are frankly set forth. According to the author, the single system is the simplest and cheapest for there is only one mechanism to look after, synchronism is automatic, and the film is not more difficult to process than silent film. Complications arise, however, when it comes to editing the film made by this process. Mr. Palmer recommends the single system for the amateur who wishes to make his own sound recordings because of greater ease of operation.

The double system, which has been adopted by Hollywood, is more complicated and costly, requiring two entirely separate machines. Yet it is the only feasible one when the "off-stage" lecture is to be added to a film after the pictures have been photographed. By this method, any owner of a silent camera can make a sound film by taking the picture, editing the film, and then going to a studio to have the sound track and combined sound print made.

Building America (Vol. 3, No. 4) "Education." Like others in this splendid series, this unit presents, through pictures and words, an important aspect of American life. It reviews the high points in the history of education, from colonial days to the modern school of today. Our nation's great system of education is vividly described, from the nursery school and kindergarten to college and the adult school. Finally, discusses how the American people can improve education.

(Vol. 3, No. 5) "Our Federal Government." A clear exposition of the everyday services which the government performs for the people. The unit outlines the work of the various departments of the government and of the bureaus within these departments. It touches upon two important features of the government—its income and expenditures, and the influence of citizens and organizations upon legislators. Finally, it points out some of the ways in which the American people can defend and extend democracy.

(No. 6) The unit on "Chemistry" describes the many ways in which chemical science is supplying the ordinary needs of our people, how it is contributing to the conveniences of modern life, and possibilities of future uses.

(No. 7) "War or Peace?" presents a vital problem facing our people. This unit reviews the history of American wars, of the World War, and current conflicts. It presents the questionable practices of the large munitions corporations, propaganda activity of nations, and peace organizations. It concludes with a discussion of the question, "How Can America Stay out of War?"

(No. 8) "Seeing America." As a single set of *Building America* consists of eight units, this issue concludes the third volume. It covers the United States in terms of regions, pointing out what the early settlers found in each region and what each is like today.

Forum (100: 1-2, July 1938) "Education by Film" —Editorial Foreword, by Henry Goddard Leach.

Recognizing the fact that teachers, as well as parents, realize the potential power of motion pictures to supplement and enliven the traditional processes of education, Mr. Leach feels that the film which may prove of most value to students is the occupational film, and after that, the documentary film.

Teachers can select and interpret occupational films which will acquaint children with many of the complicated careers and ways of earning one's living. By showing a person practicing his career, the film has a personal, and hence, emotional appeal to the child. "It may be that the child will be impressed for life by a discovery, very personal to

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him, revealed by one second of passing film—a discovery more germane to his career than years on years of patient study."

Documentary films such as *The River* by Pare Lorentz, and *The March of Time* are familiar to Americans and American companies are engaged in turning out others. If, however, facts are so rearranged as to distort their application, the films are not education but propaganda. The short episodic film, cut out of a commercial film for school use, is also discussed.

Book Reviews

THE STEREOGRAPH AND LANTERN SLIDE IN EDUCATION—by G. E. Hamilton. 21 pages, paper cover. Published and Copyrighted by the Keystone View Co., Meadville, Pa.

This is an able and scholarly presentation of the nature, values and uses of the stereograph and lantern slide. Although it is frankly the publication of the well known firm specializing in this material in the school field, the brochure has definitely an educational rather than commercial tone. It is an expert answer to the many questions arising in teachers' minds regarding these two standard forms of the still picture so widely used in teaching.

The first part discusses the nature and composition of the stereograph, the effect of realism it gives the viewer, young or old, the increased interest that is roused by this feeling of reality. The individualistic character of the stereograph determines the best methods for studying the pictures and the mechanics of handling the 'scopes. The potential educational values to be derived are presented at some length, and the hygienic aspect of stereographic practice. The organization of stereographs, in relation to the course of study and suggestions for stimulating teacher-use of the material conclude this part of the monograph.

The second part treats lantern slides—the importance of quality as tested by definite standards, the four types of photographic slides, and the growing use of handmade slides. Then, detailed discussion of subjects in which slides are valuable, when they should be used, how many should be used, the difference between real "use" and mere "showing," and why lantern slides are not displaced by motion pictures. It concludes with suggestions for classification and filing slides for ready reference and accessibility, and the need for Teacher's Manual and descriptive matter to accompany the material. (Available without charge from the Publishers on request). N. L. G.

◆ ◆

HOW TO USE TALKING PICTURES IN BUSINESS—by Lyne S. Metcalf and H. S. Christenson. 246 pages, illustrated. Published by Harper Bros., 1938.

Here is the best material yet offered for the guidance of commercial and industrial firms contemplating the production of pictures for "educational" purposes in the business world. It is detailed, complete, authoritative, yet is expertly non-technical. With technical vocabulary kept at a minimum, this comprehensive presentation in clear, everyday English makes agreeable as well as enlightening reading.

(*Concluded on page 275*)

RCA Victor Introduces New Amazingly Low Priced School Sound System!

NOW *Every* SCHOOL CAN OWN MODERN SOUND EQUIPMENT!

Designed for small schools—both in size and price... this new unit offers features that distinguish much more costly instruments

Today a centralized sound system is almost a necessity in schools. Its administrative uses, alone, are of untold value to the busy principal.

But the greatest benefits are to the pupils—through enrichment of the curriculum. At the touch of the hand, the finest educational radio programs may be put in any or all classrooms. And by merely pulling out the drawer which contains the modern RCA Victrola, you make available the world's finest recorded music, drama and speech.

Think of the many uses of this RCA Victor Sound System in your school and of the amazingly low cost at which all may be obtained. Then fill out the coupon for more detailed information, price quotations and a demonstration.

ALL THESE VALUABLE FEATURES!

Designed for schools up to 20 classrooms. Easily adapted to schools up to 40 classrooms, plus sound amplification for the school auditorium.

Has 12-tube High Fidelity RCA Victor Electric and Manual Tuning Radio and built-in Victrola with crystal pickup, housed in a beautiful walnut cabinet—only 42″ long, 18¾″ high and 14¾″ deep. Has complete two-way communication system. Speech, music, radio and recorded programs may be sent to any room or group of rooms, or to all rooms simultaneously.

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SCHOOL DEPARTMENT

Conducted by Wilber Emmert
Director Visual Education, State Teachers College, Indiana, Pa.

Photographs Permanently Portray Project Procedures

WITH the definite recognition of the camera as a valuable teaching aid, teachers, supervisors, and administrators have turned to the photograph as a means of permanently portraying project procedures deemed proper in a progressive, creative, child-activity school.

These portrayals may be made with either the motion picture camera or the still camera, depending on the purpose the pictures are to serve, and with recognized advantages and limitations possessed by each type of recording. For example, the motion picture is well suited to group assembly use such as the P.T.A. meetings, school assemblies, and community gatherings; whereas the still picture serves better in the newspaper, the magazine, the office file, and the classroom portfolio.

Conscious of the values of the still pictures of classroom activities, the State Teachers College, Indiana, Pennsylvania, under the direction of the writer, engaged in a broad program of photographic recordings

The Radio Committee Broadcasting Current Events

in the college and the laboratory schools of the institution during the second semester of 1937-38. Upwards of four hundred pictures were taken, ranging from the activities of the kindergarten on through to college classroom and club projects. Generally a series of views was obtained, consisting of from three to as high as eight scenes of the activities of the enterprise.

The primary purpose of the undertaking was to permanently portray the techniques employed in the creative projects of this teacher training institution. Then after the records were secured they were available for interpretation and demonstration use. In some cases they were inserted in the newspaper, the magazine, or the college bulletins; in other instances they were used by the teachers themselves to indicate to the student teacher, the supervisor, or administrator the progressive development of the concepts embodied in a project.

Teachers realize that there is a creative way of approaching most school projects, and that child freedom is essential to the successful outcome of the enterprise. Generally speaking, the creative lessons of the project progress through well defined stages. At its inception, there is a time given over to getting ready, formulating plans through questions and suggestions, clarifying concepts, developing interest and enthusiasm. Next the pupils become active in outlining procedures, drawing on paper the plans conjectured in their imaginations. After their mental images have been clarified, and working plans have been formulated, committee assignments are made and work upon the project is definitely started. As the work progresses, practical and technical difficulties must be solved as they arise. Finally there is a period of evaluation, refinement, and critical criticism of the finished product.

Current Events Modernized

In an effort to give contemporary value to the sixth grade English practices, a great variety of situations were provided whereby the children could take part and which demanded English expression, both oral and written. One of the most difficult objects to achieve, that of developing on the part of the child a sense of clear enunciation, clean articulation, and good voice quality, was accomplished through the use of the microphone attached to the radio for the monthly current news events. To secure the interest of the class, maintain the current events program at a high standard, give the children practice in program planning, and provide opportunities for effective oral expression, the radio committee was organized. This committee evaluated all the news items of the month and selected

A Scene from the Project on Colonial Life

(Continued on page 268)

SEEING IS BELIEVING!

No matter what the subject taught . . . the mind receives fullest significance, understands with greatest clarity — if the lesson has been conveyed by the eyes!

YOU WILL EDUCATE BEST IF YOU EDUCATE PICTORIALLY!

FOR ENTERTAINMENT, NO GREATER PICTURES ARE AVAILABLE

LETTER OF INTRODUCTION
MAD ABOUT MUSIC
100 MEN AND A GIRL
THREE SMART GIRLS
THE RAGE OF PARIS
MERRY GO ROUND OF 1938
YOU'RE A SWEETHEART
SHOWBOAT
(and many others)

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for Class Rooms, Assembly Halls and Lecture Tours, pictures without sound, projector unit only — for pictures with sound on film, projector and amplifier locked together and one or more speakers — for portable public address, one or more speakers, amplifier and turntable or microphone.

for Auditorium, Gymnasium and Athletic Fields, public address system, music, scores, etc., amplifier and one or more speaker units — amplifier, one or more speakers and turntable — amplifier one or more speakers, and microphone.

1 **Projector Unit** with or without sound on film.

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All units 1, 2, 3 may be used separately or locked to each other for utility and convenience in use or carrying.

Write for full information.

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35mm. 16mm. Holmes SOUND ON FILM PROJECTORS

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AMERICA'S FINEST

● Typical of the statements of scores of De Vry users is that of Stewart W. McClelland, President of the beautiful and modern Lincoln Memorial University . . . "We consider the De Vry Projector one of our most valuable assets . . . It is giving us most satisfactory service." Modernize your school plant with De Vry projection.

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those deemed of most value and of widest interest. These were built into a broadcast program, patterned after those presented by leading news commentators. News reports were carefully selected, evaluated, and cast into proper form for the news broadcast. The program director, selected by a vote of the class, assumed responsibility for the introduction and the order of the speakers, as well as for the mechanical side of the broadcast. Through a series of try-outs, with the microphone in one room and the radio in the classroom, the persons with the best "radio voices" were selected by a vote of the class as the ones to present the program over the radio. As would be expected, the pupils did not have to be driven to master correct speech habits, but rehearsed with each other in efforts to speak slowly and distinctly, and with well modulated voices. Since the microphone seems to possess tremendous power in making children conscious of their own speech habits, it might well be used in other situations in the classroom. Special day programs, musical programs, story hour, the reading of a play, science news broadcasts, health talks, and so forth, come well within the scope of this type of activity. The picture accompanying this article is just one of the series of this project, and illustrates the final stage with the radio committee presenting the news broadcast of the month from one room while their classmates are listening to the radio in their regular classroom. Each person on the program is alert to his place and deeply conscious of his responsibility for the success of the broadcast.

Colonial Unit Dramatized

In an effort to more closely integrate the fourth grade work in geography and history, projects were devised whereby geographic backgrounds with emphasis on vocabulary development and types of

The Completed Newspaper Project

reading and study might readily be transferred to meet the child's needs in history units. Through the use of the play, stressing self-expression and creative work, the children were led to a realiza-

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PARK CINE LABORATORY

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tion of the social studies relationships rather than to separate geography and history concepts. The year 1938 marks the Tercentenary of Swedish Settlement in Pennsylvania. The fourth grade, therefore, wrote, and produced a play dramatizing the Tercentenary of the Swedish Settlement in Pennsylvania as the conclusion of that phase of work called "Colonial Life." A number of photographs were made of the project, including: Making Scenery for the Play, Scene at Queen Christina's Court, People of New Sweden Trading with the Indians, Dutch Home in New Netherlands, etc. The accompanying picture illustrates this fourth grade's concept of "A Dutch Home in New Netherlands." One can readily infer the activities engaged in by the children, the insights experienced, and the habits and skills gained through the pursuit of this integrated project.

Newspaper Bulletin Board Techniques

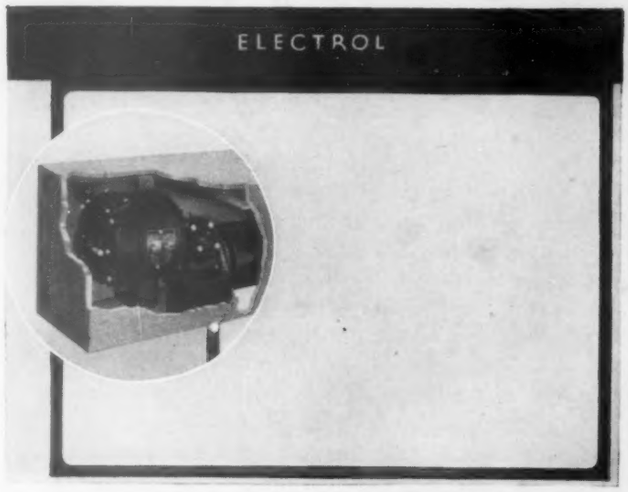
During the school year of 1937-38, Dr. Edgar Dale conducted a nation-wide experiment in a number of high schools and certain teacher training institutions on "How to Read a Newspaper," with the idea that the research findings might provide arguments for the introduction of such a course in the high schools of the nation. As a cooperating member of this group, the Indiana State Teachers College engaged in the activities of the project and had many of the scenes photographed. One series shows progressive stages in the project, "Making the Bulletin Board Display." The clippings were first selected, classified and arranged in an appropriate lay-out on a flat topped table. The completed display in place is shown in the accompanying picture. The central panel was made up of headlines clipped from the papers and arranged with proper sentence sequence to produce the message.

Other Activities Photographed

For integrated mathematics-geography projects in the Junior High School of the college laboratory schools, the construction of the graph of certain relationships, was photographed in its various steps. This graph was large, made on the bulletin board, and with the graph lines consisting of white wrap-

(*Concluded on page 274*)

Electricity Lowers It!



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Provides Electric Control at a New Low Cost.

With a control placed anywhere in the room, the teacher can raise or lower the Da-Lite Electrol Screen, stopping it at any position. This permits changing a square screen for showing still pictures to rectangular proportions for showing motion pictures. The design of the Electrol affords more than convenience. It protects the screen because it keeps it always under control without danger of stretching the fabric, wrinkling it or tearing it from the roller. It stops automatically when completely lowered. It is available with a mat white surface or the Da-Lite Glass-Beaded surface for either silent or sound pictures. Although particularly suitable for large auditoriums, the Electrol can be had in any size up to 20' x 20'. Write for descriptive literature and name of nearest dealer.

DA-LITE SCREEN CO., INC.

Manufacturers of Theatrical and Non-Professional Screens with all Types of Surfaces and Mountings

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$2 per roll: $20 per set of 11 rolls
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Altogether 150 Features and 400 Shorts from which to pick your programs
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Current Film Releases

New Series of Classroom Films

International Geographic Pictures, New York City, announce the completion of a new two-reel 16mm sound educational picture entitled *Territorial Expansion of the United States from* 1783 *to* 1853, which is the first of a series of geographic and historic classroom films now in the process of preparation. The film shows, in chronological order, the growth of this country from colonial times to its present continental size, exclusive of territorial possessions. Animated maps are used extensively, supplemented with authentic representations of history's great events. A lively narration accompanies the picture, which has been approved and purchased by many University Extension Divisions that have film libraries.

The second subject in this series, *Territorial Possessions of the United States,* rapidly approaching completion, continues the story of American expansion. It explains how our insular possessions were acquired and portrays historic events pertinent to the acquisitions.

Research is finished on three more pictures which will be released during the coming months and should be of particular interest to the educational field.

Educational Features Released in 16 mm

From Films, Incorporated, comes announcement of the availability of over seventy-five feature length photoplays in 16 mm sound, which have been carefully chosen for distribution to schools. These films have been announced in the form of a School List and are offered for the first time in 16 mm. Included in these fine professional productions are such outstanding features as *The Crusades, Scrooge, Lives of a Bengal Lancer, Huckleberry Finn, Mrs. Wiggs of the Cabbage Patch, Ruggles of Red Gap, Peter Ibbetson, Mystery of Edwin Drood.* From the few titles mentioned it is apparent that the pictures on the School List have considerable curricular value. An even more interesting aspect of the list is that new subjects will be added periodically. Future releases include such screen classics as *Maid of Salem* and *The Plainsman.*

A Scene from "The Mystery of Edwin Drood"

These features are available for national distribution from Films Incorporated, New York City, or from branch exchanges located in Chicago, Illinois and Portland, Oregon. The subjects are offered at very reasonable rentals. Study material for these films is in

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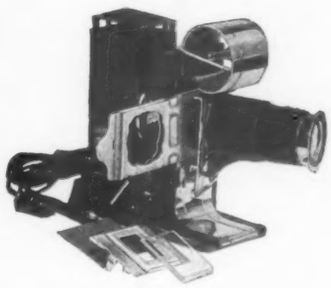

S. V. E. Tri-Purpose Projector with slide carrier in place for showing color or black and white transparencies mounted in glass.

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This versatile unit projects life size screen images from 35 mm. filmslides. These include S. V. E. Picturols (available for all fields of study) and film strips made by the students, using ordinary candid cameras. The head is adjustable, permitting the use of single or double frame film in horizontal or vertical positions. The S. V. E. Tri-Purpose Projector also has a unique carrier attachment for showing black and white frames or Kodachrome or Dufaycolor transparencies, mounted between 2″ x 2″ glass slides. Write today for complete facts and a copy of the S. V. E. Picturol catalog, containing the world's largest listing of filmslides.

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the course of preparation and will be released at an early date. Study Guides have been prepared by Recreational and Educational Guides, Inc., 1501 Broadway, New York City, on some of the films on the School List, such as *Scrooge, Maid of Salem,* and *Peter Ibbetson.* These can be secured directly from this organization.

An attractive folder listing and describing the films on the School List may be obtained by writing to Films, Incorporated, 330 West 42nd Street, New York City.

Lumbering Industry Filmed

Trees and Men, a comprehensive sound film of the timber industry has just been completed for the Weyerhaeuser Timber Company by Dowling and Brownell, industrial motion picture producers of Hollywood, California. The central theme of the production is the harvesting of timber in the Northwest as a crop, the natural renewal of the forests, and the long-range planning by private, State, and Government interests, to protect the future growth in the vast timber area. The picture includes a historical sequence of the development of the western part of the United States at the time of President Lincoln's administration, showing the march of the pioneers westward in covered wagons and the development of early railroads.

A four-reel version of the film is available free to non-theatrical audiences from Modern Talking Picture Service of New York City.

INTERNATIONAL GEOGRAPHIC PICTURES

Announces
A new series of historical-geographical 16mm. classroom films

• • •

TERRITORIAL EXPANSION OF THE UNITED STATES FROM 1783 TO 1853

• • •

TERRITORIAL POSSESSIONS OF THE UNITED STATES
To be released in November

• • •

WRITE FOR DESCRIPTIVE LITERATURE
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"CONQUERORS OF THE ARCTIC"

• **Complete Story of 1937-38 Historic Polar Expedition** •

Paris Exposition 1st Prize Documentary

5 Reels - 16mm Sound Film
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If You Have 16mm Sound Equipment, You Will Be Interested in Our Library of Select Pictures.
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New Castle Films Reviewed

Much pictorial material of value in many subjects of the school curriculum is available in the long list of Castle Film productions. Recent additions to the list are the four one-reel subjects cited below, which are offered for sale to school-film-libraries, like all Castle films, at very reasonable prices, thus affording schools an opportunity to build up a permanent film library at low cost. The subjects described below are 400 foot, 16mm reels, with photography good and frequently exceptionally fine, with vocal accompaniment giving detailed explanations of the material shown. Of special interest to language teachers is the fact that many Castle subjects are available with the vocal narrative in French or Spanish as well as English, as desired. Three of the following films bear such indication.

Modern Rome ranges widely over the architecture and streets of the modern city, including the Tiber and Hadrian's Tomb, the Forum, the Colosseum, Arch of Titus, and less ancient structures like St. Peter's, St. John's, the Capitol, Piazza del Popolo, and the Palace of Justice. Shown also are monuments to the Unknown Soldier, to King Victor Immanual, fountains, pyramids, markets, and three leading figures in modern Rome, the Pope, the King, and Mussolini in action. Some night scenes furnish a striking conclusion. (English or French accompaniment.)

Hawaii gives a partial view of beauty spots in the islands along with buildings, statues, flowers, volcanoes, dancing girls, and famous Waikiki beach. A large part of the reel is devoted to fast action pictures of surf-riding, both expert and inexpert, on surf boards and in outrigger canoes. (English or French accompaniment.)

Sahara shows swift glimpses of Fez, its people, narrow streets, shops, artisans, fakirs performing startling and not always appetizing tricks, with much footage of fast riding horsemen on their famous Arab steeds and patient camels which alone make possible the desert caravans. Striking shots of Sahara sands, dunes and oases in calm and storm. (English or French accompaniment.)

Camera Thrills in Wildest Africa offers really notable animal pictures made by an auto-expedition through African veldt and jungle, with long shots and close-ups of wild life in its native haunts, carrying on its cruel struggle for existence. Crocodile, antelope, wildebeest, zebra, hippopotamus, giraffe, cheetah, rhinoceros, leopard, elephant, lion, singly and in droves, keep interest tense in this action-panorama of Africa's fauna.

N. L. G.

Prize Documentary Film

Conquerors of the Artic, five-reel 16mm sound film is now available for rental and sales, Garrison Films announces. The film is a complete record of the historic 1937-38 Polar Expedition and was awarded first prize at the Paris Exposition of documentary films. A detailed descriptive booklet concerning the production is available free of charge on application to Garrison Films Inc. 1600 Broadway, New York City.

Other additions to this film library this month are: *The Fight for Peace,* Van Loon's indictment of war, *People of the Cumberland,* Erskine Caldwell's story of the Highlander Folk School and the people of the Tennessee Valley, and *Peter the First* full length Russian historical drama, with English titles.

Peace Film Released in 16mm

Exclusive 16mm rights on the new eight-reel film, *The Fight for Peace,* produced by Warwick Pictures, have been acquired by Post Pictures Corporation, 723 Seventh Avenue, New York City. The picture is a powerful indictment of warring nations and shows what happens to those which are unprepared. Composed largely of newsreel footage, it presents leading figures in the World War and grim, real shots of the war, with its accompaniment of destruction and despair, followed by sequences showing the rise of the regimes of dictators, contemporary figures, recent aggressions by Italy, Japan and Germany, and the Spanish Civil War.

The Fight for Peace has been endorsed by many organizations as a vivid plea for peace. The story is by Hendrik Van Loon and narration by David Ross.

Another Distributor for Disney Cartoons

Audio-Film Libraries, 661 Bloomfield Avenue, Bloomfield, New Jersey, is another source from which five popular 16mm color Walt Disney Silly Symphony cartoons may be rented. Titles of the subjects are *Old King Cole, Pied Piper of Hamlin, China Shop, Grasshopper and the Ants, King Neptune.*

Additions to Bray Library

The 1938-39 catalogue of 16mm silent and sound motion pictures available from Bray Pictures Corporation, 729 Seventh Avenue, New York City, is now ready and will be sent upon request. Included in this extensive library of educational films is a revised edition of the *Human Body Series* which is now twelve reels in length and divided into the following seven parts: *The Human Skeleton, The Human Skull, The Digestive Tract, The Respiratory System, The Urinary System, The Circulatory System, Human Development.* Accompanying the reels is a manual which closely follows and describes in detail all the facts presented in the film. One copy will be furnished with each set of prints purchased.

They have also added the following four new Nature films edited especially for use in the elementary grades by Miss Rita Hochheimer: *Baby Bear, Making Friends with Chipmunks, The Humming Bird, and Woodpecker, the Farmer's Friend.* The material for these subjects was photographed by William and Irene Finley.

Ideal Catalog Ready

"The Ideal Pictures Corporation, 28 E. Eighth Street, Chicago, Presents Its 1938-39 Motion Picture Offerings," is the title of their new film catalogue. Of its 106 pages (8½x3½), 83 are devoted to 16mm sound film classified into nine main sections—Feature, Featurette, News and Screen Magazine, Serial, Comedy and Cartoon, Musical, Social Science and Travel, Sport, Educational; 14 pages to five divisions of 16mm silent subjects, and the remaining pages to 35mm and 8mm silent films and their Free Film department.

Illustrate your Experiments to the entire Class with the Spencer Science Projector

Here are but a few of the experiments which can be most effectively dramatized by projection to the entire class with the Spencer Model B Delineascope.

1. Magnetic lines of force
2. Properties of magnetic fields.
   a. Oersted's Experiments
   b. Motion of a magnet in a magnetic field
3. Surface tension
   a. Soap film experiments
   b. Mercury Ameba
4. Mechanics
   a. Hooke's Law
   b. Elastic limit
5. Polarized light
   Majority of the many phenomena
6. Electrolysis
   a. Polarization at anode
   b. Crystal growth
   c. Farady Effect
7. Precipitation Experiments in Chemistry
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Details too small for the class to see in the experiment itself, are readily observed when magnified through projection. Transparent materials can be projected in true colors. The contours of opaque materials can also be projected. When motion is present it is shown vividly on the screen.

Investigate this new and better method. Write Dept. K12 for complete information.

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16mm. FILM SUBJECTS

. . . by EDUCATORS
. . . for EDUCATORS

Recognizing the importance of 16mm. sound and silent films produced by non-commercial educational sources, we offer our distribution facilities to encourage widespread use of this type of film.

A special library has been created for this purpose and we welcome inquiries from producers and users.

●

In this category we highly recommend

HAND MADE LANTERN SLIDES
by Dr. G. W. Leman,
State Teachers College, N. J.

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by Elias Katz,
Teachers College, Columbia University

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KEYSTONE VIEW COMPANY

MEADVILLE, PENNA.

School Department

(*Concluded from page 269*)

ping string held in place with thumb tacks. The graph was used as a part of a group report on an assignment, then left in the classroom for individual study and further reference work.

At the conclusion of the fourth grade project on the study of peoples of many lands, an international bazaar was held. The entire series of group activities in the making of the background scenery for the various booths, constructing the booths, and arranging the wares for sale at the stands was photographed. Concepts developed during the study of the unit provided the working knowledge for the construction work.

The success of these photographic endeavors was so marked that the college plans an enlarged program of this sort for the coming school term.

Films Stolen

Walter O. Gutlohn, Inc., reports that a 16mm sound print on the feature picture *Let's Sing Again,* starring Bobby Breen, and a one-reel Toddle Tale cartoon *Along Came a Duck* were recently stolen in the New York area. It is suggested to non-theatrical film users, that if these fiims are offered from a questionable source, they notify the Gutlohn Company, 35 West 45th St., New York City.

What I Want from the Producer of Educational Films

(*Continued from page 259*)

program would be a theatrical film which would have profound and lasting effects, perhaps good, perhaps evil, on the attitudes of school pupils.

In the first place, I have yet to see a film produced for schools in which acting takes a predominant part, that is anything but "hammy." If there are social study films, outside my ken of which the above is not true, I hope to be enlightened soon as to their titles and whereabouts. Acting is probably necessary in nearly every social studies film which may be made. I want social studies films which are good enough to be shown in a theatre and have the audience enjoy them. I think it can ultimately be done. Regarding your statement that one of the major difficulties lies in the fact that teachers won't use films properly, why not make them in a way which will encourage proper use, which will make the proper way the easier way instead of the more difficult way?

Maybe it appears to you that I am disgusted. No, I'm not. I am just a busy teacher with five different subjects to teach. As a consequence, I am using about fifty different films all told, some being used in two or three subjects. Of these, only five are industrials.

And yet, I don't feel that I am a "faddist" or am overusing films. I have found that, properly

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used, they are one of the most effective teaching devices. When I find an excellent film, I sometimes wish to take up to two hours showing it, stopping, repeating, working it over with the class. And then, I want to shut the sound off and give consideration to details. Finally, for a rounded conclusion, another showing of the whole film with sound. But my teaching would be infinitely better if I had more of these really adequate educational films to help me.

Of course, if you do make the ideal films, they still have to go through the hands of distributors for sale or rent, and your best efforts will be for naught if they do not also realize the schools' needs. Maybe I'l write to them soon.

Very truly yours,
A Teacher,

(In the next issue, the same teacher will write another open letter—"What I want from the Distributor of Educational Films.")

Among the Magazines and Books

(*Concluded from page 264*)

This book cannot fail to be profitable reading for any executive planning picture production, whether it be his first or his twenty-first venture. Full and satisfying answers will be found to all his questions . . . What have talking pictures, both still and moving, achieved for business in the past? . . . How used now? . . . How extensively? . . . With what success? . . . What do they cost, and why? . . . What type needed for each purpose? . . . How are various types effectively shown? . . . Why do some pictures fail? . . . How plan pictures on paper? . . . How keep down production costs? . . . and countless specific questions on minute details, with constant warning and sound advice for guarding against extravagant cost and profitless expenditure.

The book carries through the entire procedure of selecting, planning, writing, making, distributing and showing the picture, always with the purpose that the total cost of the procedure shall be well below the return benefits realized. And not only are the mechanics and technique of picture-making covered by the volume. The writers are evidently sound in their ideas of pedagogy. They emphasize the limitations of both motion-picture and still picture, distinguish the effectiveness that each can have in the learning process, and thus accurately assure additional outside circulation for such of these industrial productions as may have real value for the educational field. In short, it is a piece of writing that should be a potent force in promoting further the already astonishing growth of the industrial picture field, a growth which should give the field of formal education much food for thought.

N. L. G.

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In cooperation with Paramount, Gaumont-British; and Universal, we are now able to comply with progressive educators' repeated requests that the outstanding sound films be made available in 16mm. to schools. . . . Many important and significant titles are *already* included in the recently acquired *SCHOOL LIST* and frequent additions will be made. We shall be pleased to furnish a complete illustrated list on request. Ask for *SCHOOL LIST "A"*.

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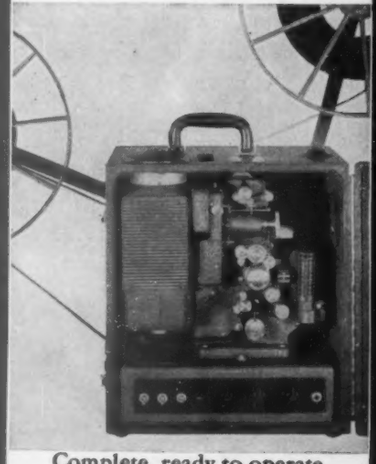

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AMONG THE PRODUCERS *Where the commercial firms announce new products and developments of interest to the field.*

General Science on Film Slides

As a companion to their physics and chemistry series, Visual Sciences of Suffern, New York, now offers a new film slide series in general science, which consists of eleven rolls of 35 mm. safety film totaling 450 frames and covers the following topics: water, air, levers, inclined planes, pulleys, energy, heat, sound, light, magnetism, and electricity.

While intended primarily for junior high schools, the new series will also be found of value in grade schools, where in many states the teaching of science is now begun. In addition, the compiler has used these film slides effectively in high school physics classes as a memory refreshing preface to the study of topics in more advanced form. They may be used with any textbook since they deal with those fundamentals universally considered minimum requirements for this subject. No special manual is needed since all the frames are self-explanatory.

As general science is most easily taught by diagrammatic representations, the new series makes use of a minimum of explanatory printed matter and devotes nearly every frame to a drawing, sketch or diagram. Visual Sciences also offers for general science classes, a single roll of film slides on optical illusions, which is useful as a supplement to the treatment of light. This roll may also be used effectively in the development of the scientific attitude by impressing on the student that the senses can be confused or deceived. In this connection, this roll has also been used to good effect in general assembly programs, as well as in physics, art, and psychology classes.

The Visual Sciences film slide series are all prepared and produced by Mr. Gerrit C. Zwart, principal of Suffern Junior High School and head of the science department of Suffern High School. They may be exhibited in any 35 mm. film slide projector, or, by means of this company's Scioscope, in any standard glass slide projector. The Scioscope has no moving parts other than the focusing lens and may be attached or removed in a moment without tools.

A New Viewer for Film Slides

The Albert Specialty Company, 231 South Green Street, Chicago, announces the new Vuescope for viewing 35 mm. black and white positives or color transparencies as well as the popular 2"x2" glass slides. It may also be used to determine the enlarging possibilities of negatives. Its adjustable lighting system is said to give even illumination without eye strain, and the adjustable high power magnifier brings out the fine detail. For added convenience, an adjustable stand is available.

RCA Announces New Sound Unit for Small Schools

A "table model" control cabinet for schools which makes the manifold services of sound available for the first time to smaller educational institutions at much lower cost, has been announced by W. L. Rothenberger, in charge of RCA Victor's Commercial Sound activities.

In one smartly styled cabinet built for mounting on a table or desk is included a high fidelity radio receiver, a phonograph turntable, a microphone, a powerful monitoring loudspeaker, and switch controls for each of twenty classrooms. Provision is made for twenty additional classroom controls, to be installed later if required, to service a total of forty rooms. Of simplified design and construction, the unit is easily installed.

The new unit, designated as MI-6718, permits distribution of radio broadcasts, recorded music and announcements to any or all classrooms. It also permits two-way communication between the principal's office and any classroom by throwing a single switch. In addition, a program from any point in the school may be picked up and re-broadcast over the entire system. There is a special connection for using the amplifier housed in the cabinet for public address purposes with a microphone and loudspeakers at any distance from the unit, such as in a school auditorium. An input circuit which makes it possible to control microphone volume from a remote position is another new convenience.

The cabinet is 42 inches long, 18¾ inches high and 13¾ inches deep, and is designed to assure ease of operation. The phonograph turntable, equipped with a separate volume control, is mounted in a drawer beneath the radio receiver and may be pushed back out of sight when not in use.

A school principal making an announcement to students in classrooms throughout his school, using the new RCA Victor "table model" sound control cabinet.

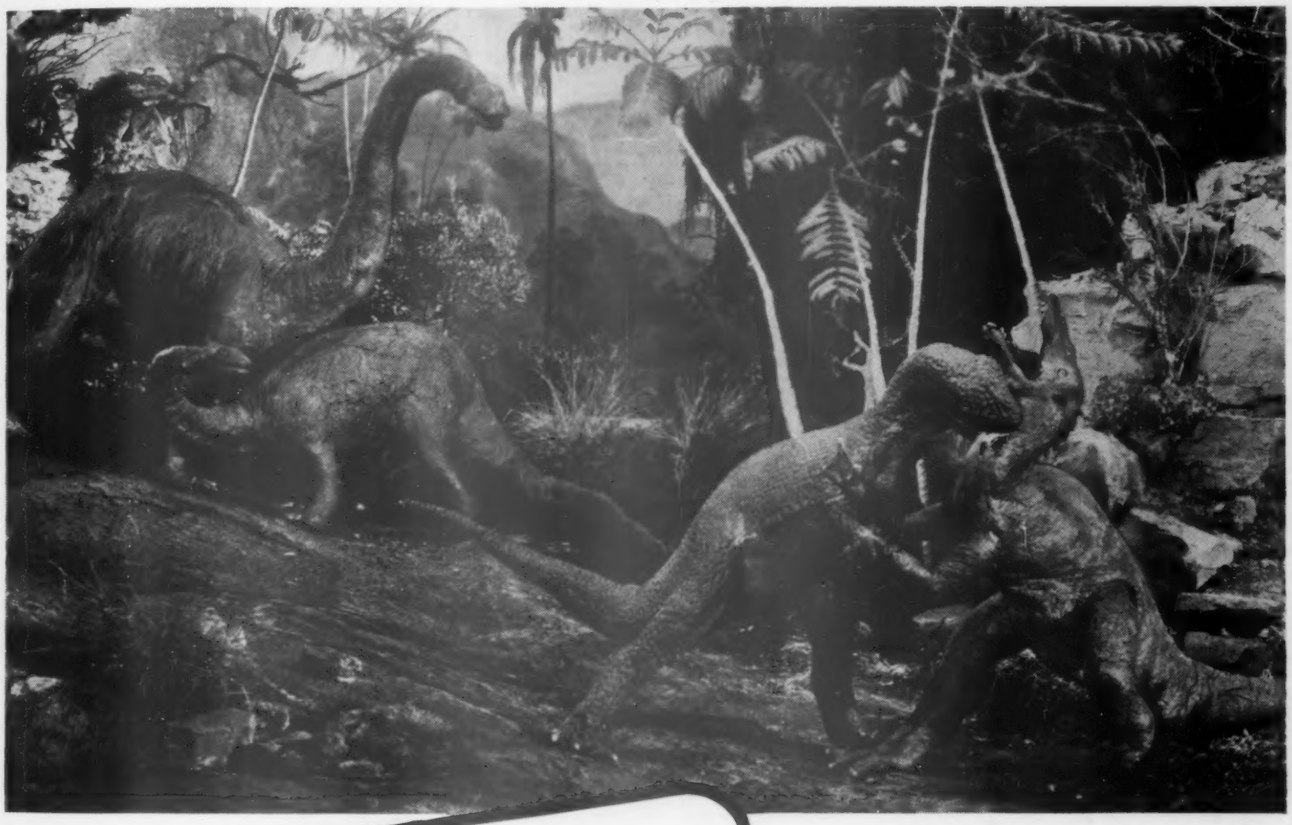
Orton Hicks Joins Gutlohn

From Walter O. Gutlohn, Inc., comes announcement that Orton Hicks, who recently resigned from the presidency of Films, Inc., is now actively connected with the Gutlohn Company as Chairman of the board. Mr. Hicks has been identified with the 16mm field for many years. In addition to his association with the Gutlohn Company he is also president of the Seven Seas Film Corporation, specializing in motion picture service to steamship and railroad lines.

Lower Prices Announced by Bell & Howell

As a result of increased activity at the Bell and Howell plant, Chicago, substantial price reductions have been announced. Their extensive line of 16mm cameras now range from $79 to $252 (formerly $85 to $266.50); 8mm cameras from $51.50 to $80 (formerly $55 to $85). New prices on silent 16mm Filmo projectors are as follows: Model S $125; ST $139; SU $164; JJ $242; 129-C $192. Greatest reductions have been made, however, on the three Filmosound Models 138-M, 138-M2, 120-J—now priced at $346, $369 and $595.

To help you dramatize your lessons on *PREHISTORIC ANIMALS*



—BUT IF YOUR SUBJECT IS THE TINIEST OF ANIMALS—

"THE PROTOZOA"—Another new Eastman Classroom Film, prepared in coöperation with the Department of Biology, Washington Square College, New York University. The life of various protozoa observed by means of microcinematography. Dissection of amoeba under the microscope. Methods and means of locomotion, food-getting, digestion, reproduction, elimination, and defense in such animals as amoeba, condylostoma, exuviella, actinophrys, dileptus, paramecium, blepharisma, frontonia, spirostomum, actinosphaerium, stichotricha, difflugia, zoothamnion. 2 reels— $42.

"A LOST WORLD"— A newly released Eastman Classroom Film. Prepared from the motion picture *The Lost World,* based on a story by A. Conan Doyle. An account of an expedition which supposedly discovers an isolated region inhabited by prehistoric animals—pterodactyl, brontosaurus, allosaurus, triceratops, tyrannosaurus. Battles between the reptiles, a forest fire, and the escape of members of the expedition form a highly interesting and informative picture story. 1 reel—$24.

Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y., for further information on Eastman Classroom Films.

Eastman Classroom Films

Important Reductions by Ampro

Ampro Corporation, Chicago, announce that production the past twelve months has exceeded all previous records, enabling drastic price reductions on the following models:

Silent	New Price	Sound-on-Film	New Price
Model J	$125	Model U	$345
Model K	135	Model UB	365
Model KS	140	Model N	415
Model KD	150	Model NB	435
Model NC	175	Model L	455

Three Dimensional Projection

Although stereoscopic photography is nothing new, this type of photography has not enjoyed the popularity it deserves, mainly due to the fact that only one person at a time could view the stereoscopic picture. The Stereoly-Polaroid System, however, now makes it possible for three dimensional pictures to be projected and viewed by an audience as simply as ordinary black and white and color pictures.

This process takes advantage of the recently introduced Polaroid screens or filters, which are artificial mediums for polarizing light so that it will vibrate in a single plane. The entire process revolves about the Stereoly Attachment —an accessory for the Leica camera, manufactured by E. Leitz, Inc., New York City. Ordinarily to engage in stereoscopic photography, a special camera was needed—a camera that was relatively expensive and not readily adaptable to ordinary photographic needs. The Stereoly Attachment slips over the regular 50mm lens (except the Leitz Xenon f:1.5 lens) of the Leica. It has two prisms spaced at about 2½ inches apart, which produce the two required images. The latter are reproduced within the single Leica negative area.

In order to project the stereoscopic pictures a black and white or color transparency is placed in a Leitz VIII-S projector, having a Leica 50mm lens (except the Leitz Xenon f:1.5 lens) mounted on it. The Stereoly Attachment is then placed over the lens with the aid of a special bracket and two Polaroid filters put over the prisms of the Stereoly. One is oriented to polarize the light vertically and the other so positioned that the light passing through it is polarized horizontally. On the screen there are two overlapping images. Now, it is only necessary for the spectator to wear a pair of spectacles, the "lenses" of which are Polaroid screens oriented in a similar fashion to the filters over the prisms of the Stereoly Attachment. In this manner each eye can see only one of the images of the sterescopic pair and depth, or the third dimension, is perceived.

Film Estimates

(*Concluded from page 262*)

Poet and Tsar (Russian, very full English titles) (Amkino) Slow, sentimental story of trials of Pushkin and his friends under Nicholas I, stressing Tsar's cruelty, of course. Usual faults of endless close-up, tireless posing, and Russian love of mere talk and long speeches. 9-13-38
(A) Hardly (Y) No (C) No

Princess Tam Tam (French-English titles) French writer, seeking material, tries to Parisianize elemental African negress (Josephine Baker) while his wife philanders with black Moor. Both ventures fail and blacks and whites pair off properly. Typical Continental sex comedy, mildly amusing. 8-2-38
(A) Fair of kind (Y) No (C) No

Prison Break (Barton MacLane, Glenda Farrell) (Univ) Noble hero goes to prison for another on manslaughter charge, foils prison break, is paroled but can't find honest job. His capture of escaped convict, responsible for his troubles, finally brings happy solution for him and loyal sweetheart. Hackneyed melodrama. 9-7-38
(A) Hardly (Y) Unsuitable (C) No

Pugachev (Russian, Eng. titles) (Amkino) 18th Century peasant revolution vigorously screened, leading role notably done, tempo good, heavy with detail, violence, brutality, but lightened by comedy bits. Cossack wins brief power as Czar, wrecks vengeance on nobles (burlesqued), and dies predicting present-day Russia. 8-9-38
(A) Good of kind (Y) and (C) Little interest

Return to Life (Present-day Spain) (Garrison Films) Telling plea for help by Loyalist Spain. Shows care of children, sick and wounded. Hospital methods, bandage-making. Struggle to harvest food for 2/3 Spain's population from 1/3 the territory. Little of warfare, much of the consequences. 8-30-38
(A) and (Y) Good of kind (C) No

Rich Man, Poor Girl (Robt. Young, Ruth Hussey) (MGM) Light little comedy. Somewhat confused in purpose, overweighted with dialog, but with some homely humor and character interest, as wealthy hero struggles to overcome the class-conscious pride of his fiancee's poor and commonplace family. 8-30-38
(A) and (Y) Fair (C) No interest

Robber's Bride (German, poor English titles) (Ufa) Gay, tuneful, richly staged operetta (Millocker's Gasparone) with much dancing, music refreshingly non-"swing", and well tangled plot about coffee smugglers, fortune hunters, imaginary arch-robber, and true love troubles. Good for German language students. 10-4-38
(A) Good of kind (Y) Fairly good (C) No

Room Service (Marx Bros.) (RKO) Hilarious stage play is rather restrictive vehicle for nonsensical antics of rowdy trio, but more plot, less vulgarity than usual. Concerns hectic efforts of shoestring producer to get backer for show and avoid eviction from hotel. Fast, furious action and dialog. 9-20-38
(A) Depends on tste. (Y) Prob. funny (C) Perhaps

Safety in Numbers (One of Jones Family series) (Fox) Homely, human, pleasantly complex, really climactic story of how small-town folk thwarted attempted swindle by city crooks through faked proof that local swamp was valuable mineral water. Good fun for all but the over-critical. 9-13-38
(A) Good of kind (Y) (C) **Thoroughly amusing**

Secrets of an Actress (Kay Francis, Geo. Brent) (First Nat'l) Unpretentious, dignified, well-knit little triangle with actress heroine, hero and his self-sacrificing friend, finely played by Ian Hunter. Troubled romance, numerous reversals. Simply and convincingly done save for maid's labored comedy. 9-20-38
(A) Good of kind (Y) Mature (C) No

Sing You Sinners (Crosby, MacMurray) (Para) Bing effective in character part. Music incidental to heart-warming, simple, humorous story of likable family—Bing easy-going, irresponsible son, Fred the hard-working son. Fine family relationships but dubious values involved in racetrack elements. 9-27-38
(A) **Pleasing** (Y) Perhaps (C) Hardly suitable

Slander House (Adrienne Ames, Craig Reynolds) (Progressive) Apt title for fashionable beauty salon where much of action occurs. Unpleasant, sensational stuff. Heroine gets involved in scandal which is climaxed by neglected wife's attempted suicide as result of malicious gossip of patrons. Hero unconvincing. 9-20-38
(A) Hardly (Y) No (C) Certainly not

Spawn of the North (Fonda, Raft, Lamour) (Para) Impressive backgrounds, fine camera shots and a trained seal provide chief interests in clumsy, rambling melodrama of Alaskan salmon fishing. Long sequence of grewsome sea fighting. Grim climax. Fine acting by Barrymore and Tamiroff, rest of cast ineffectual. 9-7-38
(A) Fair of kind (Y) Strong (C) No

South Riding (R. Richardson, Edna Best, Edmund Gwenn) (UA) Fine, mature, leisurely British film, expertly acted, rich in character interest. Impressive realism and restraint in absorbing human drama built round community problems and leaders' individual lives. Charming rural settings. 10-4-38
(A) **Excellent** (Y) Mature (C) Too mature

Straight, Place and Show (Ritz Brothers, Arlen, Phyllis Brooks) (Fox) Typical desperate clowning by Ritz brothers. Hectic pantomime, wrestling match, misplaced racehorse, wild steeplechase, and continuous raucous noise almost bury romance of aristocrat hero and horse-trainer heroine. Many laughs for the many. 10-11-38
(A) Hardly (Y) Perhaps (C) Perhaps

Tenth Avenue Kid (Bruce Cabot, Beverly Roberts, Tommy Ryan) (Republic) Grim, unpleasant crime thriller. Tries to make amusing toughest boy character to date, tool of crookdom and center of violence, flying bullets, falling bodies. Largely artificial stuff that outweighs effect of lad's final reformation. 9-27-38
(A) Poor (Y) and (C) Certainly not

Thank You, Madame (Jan Kiepura) (German-English titles) Fairly entertaining film; pleasing settings, fine singing, good acting, elementary humor. Trite plot of humble-life hero rising to operatic stardom. He almost loses his simple flower-girl sweetheart in the rise, but climax sees them happily reunited. 9-7-38
(A) Good of kind (Y) Perhaps (C) No interest

Three Loves Has Nancy (Gaynor, Montgomery, Tone) (MGM) Breezy, sophisticated, well-acted, farce. Clever dialog and amusing, unconventional situations when guileless small-town heroine invades the penthouse apartment of a conceited New York author and his publisher, who become rivals for her hand. 9-27-38
(A) **Very good of kind** (Y) Sophisticated (C) No

Three on a Week-end (M. Lockwood, John Lodge) (GB) Realistic delineation of English working class on holiday at seaside. Central theme—of young nurse who deserts fiance and saves bereaved husband of her patient from suicide—slowed up too much by humorous activities of other week-enders. 9-13-38
(A) Perhaps (Y) Little interest (C) No

The Sheik (Rudolph Valentino) (Para) Of interest chiefly as an amusing antique (reissue). Much more "dated" than Son of the Sheik. Unbelievably crude in lighting, photography and acting, latter consisting of facial grimaces. Wisdom of disinterring the Valentino legend very doubtful. 7-19-38
(A) Perhaps (Y) Probably amusing (C) No

Treasure Island (Beery, Jackie Cooper) (MGM) Reissue of 1934 release. Recommended then as "expert, realistic story, with notable beauty of settings and photography. Scenes of violence and bloodshed—faithful to story—strong for sensitive children. Beery's 'Silver' softened to crafty, good-natured rogue." 7-26-38
(A) and (Y) **Excellent** (C) **Good but exciting**

Touchdown, Army (John Howard, Mary Carlisle) (Para) Very fresh hero becomes West Point plebe, meets upperclassman rival for Colonel's daughter, out-stars him on gridiron and wins girl. Some good bits on West Point life, with some absurdities and much stock football footage. 10-4-38
(A) Depends on taste (Y) (C) Probably good

U S S R 1938 (Russian, English titles) (Amkino) Masterful propaganda by deftly chosen, obviously posed and finely photographed scenes showing that Elysium reigns in all Russia. Absorbing shots of transportation, industry, art, education, sports, war machine, costly equipment and huge buildings. All smiles and songs. 7-19-38
(A) Good of kind (Y) (C) Doubtful

Valley of the Giants (Wayne Morris, Claire Trevor) (Warner) Pretentious film with striking scenes of Redwood lumbering in incessant Technicolor. Rest mere frontier melodrama, he-man pioneers fighting ruthless villains, fists, guns, dynamite. Poor direction. Villainess turns heroine, villain repents incredibly. 9-13-38
(A) Depends on taste (Y) Thrilling (C) No

You Can't Take It With You (L. Barrymore, Arnold, Arthur, Stewart) (Columbia) The famous stageplay finely screened with notable cast. Weird family done to the life, hilariously funny, wholesomely entertaining. Marked changes and additions to original make film very long but comedy values are fully sustained. 10-11-38
(A) (Y) **Excellent** (C) **Good**

Youth Takes a Fling (Andrea Leeds, Joel McCrea) (Univ) Inappropriate title for pleasing, convincing little story of hero who yearns to go to sea, and earnest, romantic heroine who has found her love and finally wins him. Slight, simple, but excellently acted, directed and produced. 10-4-38
(A) Good of kind (Y) **Good** (C) Little interest